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A KENTUCKY PIONEER IN MUSIC THERAPY: AN ORAL HISTORY ON THE LIFE AND CAREER OF LORINDA JONES

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THESIS

A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Music in the
College of Fine Arts
at the University of Kentucky

By

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Lexington, Kentucky

Co- Directors: Dr. Olivia Yinger, Professor of Music Therapy

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Lexington, Kentucky

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ABSTRACT OF THESIS

A KENTUCKY PIONEER IN MUSIC THERAPY: AN ORAL HISTORY ON THE LIFE AND CAREER OF LORINDA JONES

Lorinda Jones, MT-BC is the longest practicing music therapist in Kentucky. She began her work as a music therapist in 1995 and built a private practice, which expanded over the course of the next 20 years to include services in 16 counties. Ms. Jones' perspective on the growth of music therapy, both within the state and nationwide, as well as her extensive knowledge of Appalachian folk music, makes her an invaluable resource to Kentucky music therapists. The purpose of this study was to present a historical account of the life and career of Lorinda Jones, to gain her perspective on the field of music therapy in Kentucky, and to learn about how she incorporates Appalachian music into her work with clients. The researcher found that Ms. Jones' impact on the field of music therapy in Kentucky goes far beyond the individuals with whom she has personally interacted and that her role as a teacher to students of music therapy continues to influence the profession.

KEYWORDS: Music therapy, Appalachia, Dulcimer, Music education, Kentucky

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03/25/2019
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DEDICATION

To my mom and dad

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In addition to the instruction and constructive criticism I received from the above individuals, there were several people who provided equally important assistance in other ways. First, I would like to thank Mrs. Dubilier and the Dubilier Endowment at the University of Kentucky. The award I received from this endowment allowed me to fund travel for Ms. Jones, which made it possible for our interviews to take place in person. Second, I would like to thank each individual who participated in an interview during this project, including many of Ms. Jones' family members, colleagues, and friends. These perspectives helped me to gain a full picture of Ms. Jones' life and provided richness and color to the narrative in an invaluable way.

Finally, I would like to thank Lorinda Jones, for her willingness to participate in this project, her enthusiasm throughout the process, and her openness during each interview. I'm thankful for the opportunity I've had to learn about Ms. Jones, and I've come to discover that learning about her also made it possible for me to learn more about myself.

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CHAPTER 1. INTRODUCTION

1.1 Introduction

"Music therapy? I haven't heard of that! There are so many new therapies these days! They didn't have anything like that when I was in school!" These are common phrases that music therapists frequently hear. Although the field of music therapy was established in the U.S. in the mid-20th century, it is still a profession that people in many areas of the country consider to be new. Kentucky is no exception. Music therapy did not become truly established within Kentucky until the mid-1990s and many counties still do not receive music therapy services. For Lorinda Jones, however, music therapy has been a constant companion, a way of life for the past 20 years. As the field continues to expand, both within Kentucky and at the national level, it seems opportune for this researcher to seek out Ms. Jones' perspective, to gain a narrative from the individual who has witnessed this expansion nearly from its inception within the Bluegrass State.

Historical research, as stated by Solomon and Heller, "though quite different in some respects from descriptive and experimental research, is an equally valid way of knowing about music therapy. All research to some extent is historical, for only that which has transpired can be known." [1] It is with this in mind that this researcher moves forward with this account, in hopes that current and future music therapists will come to appreciate not only the constant, quiet work of Lorinda Jones, but also the constant, quiet work of music therapists everywhere, who bear silent witness to their successes.

[1] Alan I. Solomon and George N. Heller, "Historical Research in Music Therapy: An Important Avenue for Studying the Profession," *Journal of Music Therapy* 19, no. 3 (Fall 1982): 162. https://doi.org/10.1093/jmt/19.3.161

1.2 Purpose

The purpose of this study was to examine the history of music therapy in Kentucky and its exponential growth through the eyes of Lorinda Jones, MT-BC. As the longest practicing music therapist in the state, Lorinda has observed first-hand the growth of music therapy in Kentucky, much of which has come about because of her own efforts. This study recounted the path of Ms. Jones' life and career and detailed her setbacks and successes through narratives of her own as well as interviews of family, friends and colleagues.

1.3 Need for Study

Music therapy was first observed in the post-World War II era, when amateur and professional musicians would play for veterans suffering from the physical and emotional traumas of war. Since that time, the field has continued to expand and develop new avenues of evidence-based practice. However, research literature on the history of music therapy is sadly lacking. Since the inception of the *Journal of Music Therapy* in 1977, there have been approximately 20 articles focused on the history of music therapy. Although there continue to be more historical research articles published yearly in music therapy journals, it is not enough to cover the many music therapists of the past who have improved the field in important ways.

Our colleagues in music education have been setting an example of how to conduct historical research for many years. A content analysis of the *Journal of Research in Music Education* reveals that between 1953–2005, 162 historical research articles were published. This does not include the large number of articles posted in the Journal of Historical Research in Music Education, first published in 1980. While it can be argued

that music education as a profession has been established much longer than music therapy, this does not negate the fact that many pieces of music therapy history are being left behind and forgotten. In order to meet the need for preservation, it is time that music therapy rose to the level that has been set by music educators. Without such preservation, the history of music therapy will surely become lost amongst the explosive growth that continues to expand the field in new and exciting ways. Solomon and Heller echoed this need in their 1982 study; however, it seems that very little has changed in the past 37 years.

As the field of music therapy continues to grow, it is important that these pioneers, these quiet, steadfast, groundbreaking individuals, not be forgotten. So much can be learned from looking to those who came before us.

1.4 Research Questions

Three separate lists of interview questions were compiled, one for Lorinda Jones, another for family members, and a third for friends and colleagues. The interview questions served as a guide both to the researcher and the narrators on what information would be relevant to the study, but each interview varied slightly. Some additional questions may have been asked as follow-up to an anecdote a narrator provided.

1.5 Interview Questions for Lorinda Jones

I. Early Life
   1. Tell me about your early life. What were some of your most formative experiences in early life?
   2. What are some of your earliest memories of musical experiences?
   3. When did you first become interested in learning to make music?
   4. What led you to study music in college?

II. College Years
    1. What was the first instrument you learned to play? What instruments would you say you play proficiently? (What instruments do you use on a regular basis?)
    2. What was your primary instrument as an undergraduate student?
    3. Tell me about your college experience.
        i. What were some of the most memorable events from your undergraduate years?
        ii. Who were some of the most influential people you met in college? (Peers, friends, teachers, mentors, etc.)

III. Career in Music Education
    1. How long after graduating did you find a job teaching? Where was your first job as a music teacher?
    2. How many different schools did you teach in before you became a music therapist?
    3. Tell me about your best experiences as a music teacher.
    4. What was the hardest thing about being a music teacher?
    5. Is there anything you miss about being a music teacher? If so, what do you miss most?
    6. What elements of your background in music education best prepared you for your career in music therapy?

IV. Transition to Music Therapy
    1. When and how did you learn about music therapy?
    2. What prompted you to pursue a career in music therapy?
    3. Can you tell me more about your transition from music educator to music therapist?
    4. Tell me about your music therapy education.
        i. What were some of the most memorable events?
        ii. Who were some of the most influential people?
    5. What are some of the most memorable experiences from your internship? What were the biggest challenges and accomplishments?

V. Career in Music Therapy
    1. How long after your internship did you start your private practice?
    2. Why did you choose to start a private practice? Why start in central Kentucky?
    3. What was the hardest part about starting your own private practice? What was the most exciting part?
    4. Who helped you the most when you were starting your private practice? Were there any resources that were particularly helpful?

5. What are the main advantages to having a private practice? What are the biggest disadvantages?
6. What advice would you give to someone who wanted to start their own private practice?
7. What instruments do you use most often when you're working with a client? Why?
8. Would you mind sharing some memorable experiences you've had with clients?
9. What were some of your professional goals when you started your private practice? Have those goals changed over the years?
10. Who are some of the people who have influenced you the most over the course of your career?
11. How do you think the field of music therapy has changed over the course of your career? What has stayed the same?
12. What do you see as the biggest advancements in the field of music therapy in Kentucky and nationwide? What has driven that?

VI. Celtic and Appalachian Influences in Therapy Practice

1. When and how did you first become interested in Appalachian music?
2. When and how did you become interested in the mountain dulcimer? How did you learn to play?
3. Can you tell me more about the ensembles that you perform with? When and how did you join or form each of these performing groups?
4. Who are your musical influences when you perform with each group?
5. What, if any, aspects of performance do you bring to your music therapy sessions? Likewise, what, if any, aspects of music therapy do you bring to your performances?
6. What, if any, changes have you noticed in Appalachian music itself over the course of your career? What, if any, changes have you noticed in the public's perception of Appalachian music over the course of your career?
7. How could music therapists in Kentucky incorporate Kentucky's rich musical heritage into our practice?

VII. Music Therapy Approach and Philosophy

1. What is your approach to music therapy? What is your philosophy behind that approach?
2. Who are some people who inspire you whether they're music therapists or outside of the profession, both current and historical figures?

VIII. Coda

1. What are your plans for the remainder of your career?
2. Where do you hope to see music therapy go in the future?
3. What is something that worries you about the future of music therapy?

4. What advice would you give to someone who is just starting in the field?

1.6 Interview Questions for Family Members

1. What is your first memory of Lorinda?
2. What is your first musical memory about Lorinda?
3. Why do you think she chose to go into the profession of music therapy?
4. How did the role of music in the family dynamic influence her decision to become a music educator?
5. What do you think is special about Lorinda?
6. What did you think when Lorinda said "I'm going to be a music therapist,"? What did you know about music therapy?
7. What role do you think Lorinda played in the family dynamic?
8. Have you ever had the chance to see Lorinda working or performing?
9. Are you aware of the impact that Lorinda has had on the field of music therapy in Kentucky?
10. What is your favorite thing about Lorinda?

1.7 Interview Questions for Friends and Colleagues

1. How do you know Lorinda? How did you first meet?
2. What is a favorite memory you have involving Lorinda?
3. Have you ever had the chance to see Lorinda working or performing?
4. What is something you admire about Lorinda?
5. What is one of her most unique traits?
6. How has Lorinda impacted your life?
7. How has Lorinda impacted the profession both in Kentucky and across the nation? (for music therapists only)
8. What is one thing you would tell other people about her?
9. What is one thing you would thank her for?

1.8 Methodology

An oral history is, by definition, "a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and

participants in past events."[2] Oral history is a practice that spans across a variety of fields and often depicts moments or individuals in history who had some significance to the furthering of the profession. For music therapists, William Davis is an authority of note in this genre; he has written several articles about important historical characters in music therapy. Unfortunately, very few oral historians in the field of music therapy have had the opportunity to interview the person about whom they write. It is fortunate that this researcher had the opportunity to speak personally, on several occasions, with the central figure of this narrative to provide the most accurate depiction possible of the events which occurred.

Data were collected in several ways. These included interviews in person, via video conferencing, and over the phone. The researcher chose to interview not only Lorinda Jones, but also family, friends, colleagues, past interns, students, and teachers to gain a full picture of Ms. Jones and her life. These interviews were recorded on the researcher's cell phone and then transferred to the researcher's personal computer. The researcher also examined Ms. Jones' business website, listened to recordings of Ms. Jones and her various music ensembles, watched video-recorded interviews of Ms. Jones, and studied Ms. Jones' curriculum vita. Once information was collected, each interview was transcribed and further examined to determine relevant information that should be included in the study.

[2] Oral History Association, n.d. "Principles and Best Practices." Accessed April 25, 2019. https://www.oralhistory.org/about/principles-and-practices-revised-2009/.

1.9 Limitations and Scope of Study

There are several limitations to this study. Simply due to the nature of oral history, it is impossible for this narrative to be completely devoid of the researcher's perspective. "Voices and memories" gathered are, as previously stated, interpreted by the researcher as part of the narrative. Total objectivity is therefore impossible, although objectivity is not necessarily the goal of historical research.

Furthermore, as most of the information gathered for this study was collected through first-hand accounts via interview, the researcher is relying primarily on human memory to construct the narrative. This leaves room for error, as events may be misremembered simply due to the passage of time and the aging of study participants. Whenever possible, the researcher attempted to verify information through a second source, whether by asking a second individual for confirmation or by examining Lorinda's curriculum vita and other records.

This study began August 16, 2018, the day that the researcher conducted the first interview with one of the narrators, and ended November 29, 2018, which is when the researcher conducted the last interview with Lorinda. The focus of the study was to provide a narrative of Lorinda's life and career, as well as a perspective on the difficulties of establishing a music therapy business during a time when no one else in Central Kentucky was practicing music therapy. As a secondary focus, the researcher also attempted to provide Lorinda's perception on the development of the music therapy field in Kentucky and how she hopes to see the field grow in the future.

1.10 Definition of Terms

Music Therapy: The clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.[3]

Neurologic Music Therapy: The therapeutic application of music to cognitive, sensory, and motor dysfunctions due to neurologic disease of the human nervous system.[4]

The Bonny Method of Guided Imagery and Music (GIM): A music-centered exploration of consciousness, which uses specifically sequenced classical music programs to stimulate and sustain a dynamic unfolding of inner experiences.[5]

Nordoff-Robbins Music Therapy: An active, creative, improvisational approach to music therapy founded by Paul Nordoff and Clive Robbins in 1956. It is based on the belief that within every human being resides an inborn musicality that can be activated in the service of personal growth and development. This self-actualizing potential is awakened using improvisational music in which the individual's innate creativity is used to overcome emotional, physical, and cognitive difficulties.[6]

Biomedical Music Therapy: A way of understanding and explaining why and how music is therapeutic in any intervention. This theoretical approach offers an independent

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[3] "What is Music Therapy?" Definition and Quotes about Music Therapy, American Music Therapy Association, accessed January 8, 2019, https://www.musictherapy.org/about/quotes/.

[4] Alice Ann Clair, Varvara Pasiali, & Blythe LaGasse, *Introduction to Approaches in Music Therapy* (Silver Spring: American Music Therapy Association, 2008), 153.

[5] Debra Burns & Jennifer Woolrich, Ibid, 49.

[6] Kenneth Aigen, Cari Kennedy Miller, Youngshin Kim, Varvara Pasiali, Eum-Mi Kwak, Daniel B. Tague, Ibid, 61.

conceptual basis for a definition of music therapy as well as for practice and research. It establishes the brain as the basic domain of treatment in all music therapy applications, and systematically and objectively defines music therapy interventions in terms that are applicable to the full range of client populations served.[7]

Oral history: A field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events.

Oral historian: A person who gathers, preserves, and interprets the voices and memories of people, communities, and participants in past events.

Narrator: The person being interviewed. The narrator is chosen because of his or her knowledge and ability to communicate that information. According to the Oral History Association, "While there are many possible terms, including interviewee or chronicler, this iteration of our Core Principles and Practices uses the term narrator exclusively. We do this as an acknowledgment that the people we interview have agency and are not merely 'living human subjects,'"[8] a term commonly used by researchers who are guided by an Institutional Review Board.

Appalachia: A 205,000-square-mile region that follows the spine of the Appalachian Mountains from southern New York to northern Mississippi. It includes all of West Virginia and parts of 12 other states: Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee,

[7] Dale B. Taylor, Ibid, 173.

[8] Oral History Association, n.d. "Principles and Best Practices." Accessed April 25, 2019. https://www.oralhistory.org/about/principles-and-practices-revised-2009/.

and Virginia. Forty-two percent of the region's population is rural, compared with 20 percent of the national population.[9]

The Mountain Dulcimer: A narrow instrument of the zither family with three to five strings and a fretted board. It is held on the lap and played by strumming with a small stick, quill, or plectrum with the right hand, while the left hand controls the melody or chords. Also known as the Appalachian dulcimer due to its popularity with Appalachian folk musicians.[10]

1.11 Summary

While it may seem as if this story is about one central figure, Lorinda Jones is only one character in a much bigger narrative. To truly understand the context in which this story takes place, one must place equal importance on three separate entities, of which Lorinda is the first and music therapy is the second. The third is Kentucky itself.

Music therapists have practiced in Kentucky since the early 2000s. This growth began with the inception of an undergraduate music therapy degree program at the University of Louisville in 2000[11] and continued to expand after the founding of a graduate music therapy degree program at the University of Kentucky in 2012.[12] As of

[9] "The Appalachia Region," Appalachia Regional Commission, accessed February 2, 2019. https://www.arc.gov/appalachian_region/theappalachianregion.asp

[10] "Dulcimer: What is a Dulcimer? (Definition and History of Dulcimer Musical Instrument)," CMUSE, accessed February 28, 2019. https://www.cmuse.org/dulcimer/

[11] University of Louisville School of Music, n.d. "The University of Louisville Music Therapy Program." Accessed April 25, 2019. http://www.louisville.edu/music/academics/areas-of-study/music-therapy.

[12] Personal correspondence with University of Kentucky faculty member Dr. Olivia Yinger.

April 29, 2019, there are 84 music therapists who are registered on the Certification Board for Music Therapists website working in the state of Kentucky. Lorinda became board-certified in 1996. Only one music therapist currently practicing in Kentucky, Cheryl Benze, was board-certified prior to 1996. However, Ms. Benze, with whom the researcher is well-acquainted, moved to Kentucky in 2016. The researcher does acknowledge – as does Lorinda – that there may have been other music therapists practicing at the time who are no longer registered by CBMT. In particular, Lorinda can recall one other individual working in Louisville at the time she became board-certified. Unfortunately, one music therapist for a whole state is not enough, and it would be safe to assume that most Kentucky residents did not know music therapy existed when Lorinda became board-certified.

Lorinda entered the music therapy profession at a time when the profession itself was going through major changes. The leaders of the two professional music therapy organizations at the time, the American Association of Music Therapy and the National Association of Music Therapy, were beginning to discuss the possibility of merging back to one organization. At this time of transition for the field of music therapy as a whole[13] Lorinda became a voice; a representation of what music therapy could be and do and achieve. Through years of hard work, the typical cliché of sweat, blood and tears, dozens of setbacks and hundreds of success stories, Lorinda has built a business far exceeding her imaginings as a young professional, as well as a reputation amongst central

[13] Kenneth Aigen & Bryan Hunter, "The Creation of the American Music Therapy Association: Two Personal Perspectives," *Music Therapy Perspectives* 36, no. 2 (Fall 2018): 183-194, https://doi.org/10.1093/mtp/miy016

Kentuckians as the primary resource for music therapy, no matter the need, diagnosis, age, or population.

Why is it, then, that so few people have heard of her? Why do so many students graduating from Kentucky universities not know her name? It is, as has been noted by Solomon and Heller, part of the "gapped and uneven"[14] historical knowledge in music therapy. Lorinda works quietly, so she goes unnoticed. Her successes remain largely unpublished, so they do not make it to the curriculum. Her attitude is humble, so she does not worry about leaving a well-known legacy, but it is important that her legacy not be forgotten. It is time that the history of music therapy in Kentucky be given a voice, a narrative beyond the word-of-mouth achievements passed between therapists over dinners and at conferences. There is a rich tale to tell here, and no one better to tell it than the person who was here first, who witnessed this growth from the very beginning. It is time for Lorinda Jones to tell her story.

[14] Solomon and Heller, 1982, 163.

CHAPTER 2. EARLY LIFE AND COLLEGE YEARS

2.1 Early Life Formative Experiences

Lorinda Jones was born on November 25th, 1958 in Tompkinsville, Kentucky to Wendell and Lorine Froedge. The third of five children, Lorinda was described by her mother as being "very quiet."[15] Lorinda was a sensitive soul and a "good kid"[16] who got along well in school. Her sister remembers her love for animals:

> I remember she was really sensitive about animals. My dad wanted to be like old McDonald and got one of every kind of animal for us. She was so nurturing [to] these animals. This was when I was first so aware of her sensitivity. She loved these animals and just doted on them. And so, every year we would get a few pigs to feed, and then eventually they would take them to market. And she would name the pigs and we would take them the scraps and stuff and so these pigs really became pets for her. When they went off to market, oh it was horrible. She would stand at the door and just sob and sob.[17]

She was the middle child, the mediator and the "bridge"[18] between her older sisters and younger brothers. Lorinda remembers academics being "easy" and "fun", but disliking sports because she was "the tiniest person in class always."[19] It was this,

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[15] Lorine Froedge, interview by author, January 17, 2019.

[16] Ibid.

[17] Ernie Simms, interview by author, August 16, 2018.

[18] Lorine Froedge, interview.

[19] Lorinda Jones, interview by author, Lexington, KY, August 6, 2018, Louie B. Nunn Oral History Archives, University of Kentucky.

[19] Ibid.

combined with her introspective nature, that caused Lorinda to turn to music as an outlet. The roots of her love for music, however, go back much further.

The daughter of a Missionary Baptist minister, Lorinda recalls the importance of both education and religion while growing up. Saturdays were reserved for trips to the library, and both parents worked hard to instill in their children the idea that success was obtainable through hard work and a willingness to step outside of their small town of Tompkinsville.[20] Her father had a primary job as a machine shop owner – a business that he built from the ground up. His "calling,"[21] however, lay in his ministry in the church, where oftentimes the only payment he received would be canned goods or other groceries. This left a great impression on Lorinda as she observed the respect her father had for every single member of his congregation, regardless of income, education level, or circumstance.

Lorinda's mother had no less influence on her. Described as a "country Martha Stewart,"[22] Lorinda recalls her mother as "the one in the background making it all happen."[23] Lorinda's mother worked at the Pentagon during World War II and continued to use the skills she learned there to handle her husband's "books and business"[24] at the machine shop. At the same time, she was raising five children, making all the clothes and meals, and ensuring the household was running smoothly.

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[20] "They were both able to see a little bit of the world...I think that's how we...had visions of leaving the town. They did know other parts of the world existed out there." – Lorinda Jones, interview.

[21] Ibid.

[22] Ernie Simms, interview.

[23] Lorinda Jones, interview.

[24] Ibid.

Overall, Lorinda remembers her childhood as one with "traditional American roots,"[25] with the influence from both her parents contributing to the skill sets she possesses today. Among these was the great love and appreciation for music that permeated the household and was a central activity at every family event or holiday gathering. Growing up playing at church services and singing holiday carols around the piano cultivated Lorinda's talent, but also nurtured her love and respect for the power that music could have to bring people together.

Figure 1 Lorinda dressed in her Sunday best, early elementary school.

[25] Lorinda Jones, interview.

Figure 2 Lorinda in first grade

2.2 First Experiences with Music

Sometime in late elementary school, Lorinda began to take piano lessons. The lessons began her love affair with the piano which would continue well into high school and beyond. Lorinda's older sister, Ernie, recalls attending piano lessons as "an adventure"[26] for the two of them. Ernie had just received her driver's license and drove Lorinda 30 or 40 minutes (a short distance by country standards) to her lesson each week.

Lorinda loved to practice and would often get annoyed at her sisters for not taking the music as seriously. Lorinda had "incredible discipline" and a "high standard of excellence"[27] that caused her to excel. Her father also challenged her musical skills by giving her opportunities to sight read piano music and play for church services – an

[26] Ernie Simms, interview.

[27] Ibid.

activity that Lorinda enjoyed doing from the time she was in 7th grade. Lorinda recalls her father giving her a "heads-up"[28] the first time she played piano at church by telling her which songs they would be doing. From then on, Lorinda had no idea which songs would be chosen for the service and would have to sight read each piece or play it from memory. She considered it a challenge and loved doing it.

Lorinda also recalls her father's abilities as a shape note singer[29], a tradition started in the singing schools of the South. As a young child listening to her father "line out"[30] new songs in solfege, Lorinda had no idea how important music was to him, and how much this would influence her own career choices later in life.[31]

Lorinda's music making experiences went beyond the church. Lorinda and her sister recall standing around the piano at family gatherings, everyone singing together. Oftentimes, Lorinda's father would bring out his harmonica. Ernie remembers Lorinda's dedication to music even during these times:

> If we were going to do a group sing of some sort around our piano, which we did a lot, she was always the one we wanted to play because she took it very, very

[28] Lorinda Jones, interview.

[29] "a musical practice and tradition of social singing from music books printed in shape notes. Shape notes are a variant system of Western musical notation whereby the note heads are printed in distinct shapes to indicate their scale degree and solmization syllable (fa, sol, la, etc.). Since 1801 shape notes have been associated with American sacred music, specifically with singing schools, with musical conventions, and with all-day gatherings known as "singings." Denounced by critics as uncouth, the simplified notation has persisted in the rural South, where it continues to form the basis of strong traditions of church and community singing." "Shape Notes Definition," Encyclopedia Britannica, accessed March 1, 2019. https://www.britannica.com/art/shape-note-singing.

[30] Lorinda Jones, interview.

[31] "He loved the whole community singing. ...Everyone should be able to sing. And everyone should be able to participate. I think...he was teaching me to be a music therapist." Ibid.

> seriously and sometimes we would be laughing and just having fun with it all and she would say, "Now let's do this right. If we're going to do this let's do it right."[32]

As she grew older, Lorinda's seriousness for the subject did not diminish. In 6th grade, Lorinda's school district hired a music teacher for the first time. The music teacher encouraged her to learn to play the oboe. From then on, Lorinda became invested in the school band and participated throughout high school, even picking up flute and piccolo. It was the oboe, however, that Lorinda fell in love with, and eventually she began to take private lessons. Lorinda excelled academically and socially throughout high school and graduated as the valedictorian of her class. As high school came to a close, Lorinda's band director and piano teacher encouraged her to apply for music schools at the university level. Thinking she could get her tuition paid for with an oboe scholarship, Lorinda agreed. She received offers from several universities. She could not think of anything else she wanted to do, and she knew that a scholarship would greatly help her parents. So, eager to see the world outside of Tompkinsville, Lorinda accepted a scholarship from the University of Kentucky. It was only 144 miles from home, but it was worlds away from the life she knew.

[32] Ibid.

Figure 3 Lorinda in 6th grade, sitting at the piano in her family's home.

Figure 4 Lorinda's family participating in a "group sing". Lorinda's sister Genia sits at the piano.

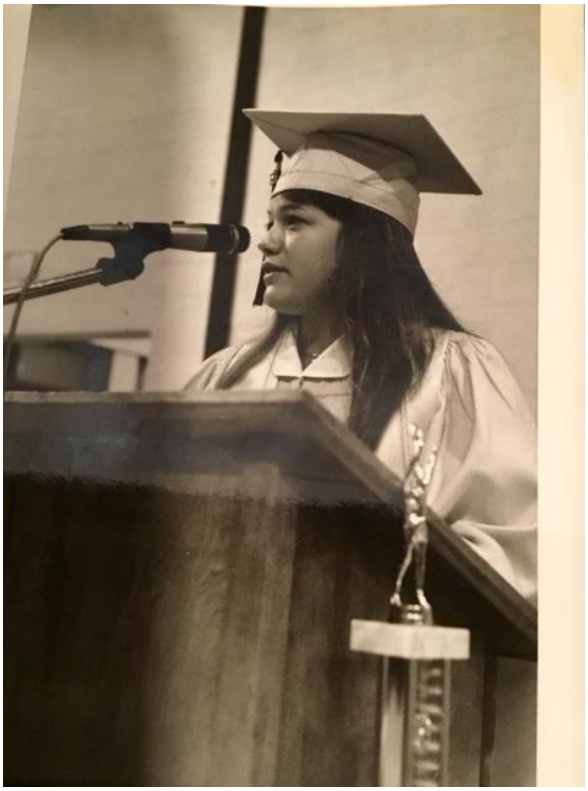

Figure 5 Lorinda at her high school graduation, addressing the class as valedictorian.

2.3 Undergraduate College Years

Lorinda began her undergraduate degree in 1976 with a performance track but switched to music education after only one semester. Lorinda recalls her undergraduate career as a "surreal" experience. It was a shock to be out of her hometown for the first time with "all these people and these incredible sounds all around."[33] Lorinda was forced to adjust to not always being first in the class, having to play catch-up in order to excel academically. She took full advantage of the social college experience and was shocked by a bad GPA at the end of her first year.

[33] Lorinda Jones, interview.

Her struggle was compounded due to her tremendous self-reliance. Lorinda remembers being reluctant to speak up or ask for help in such a new, male-dominated environment. Having been surrounded by female role models nearly her entire life, Lorinda was not used to the crude behavior of her fellow oboe players, and she often felt singled out as the only woman in the group. Her professors, additionally, were mostly men and often taught lessons in a drill-sergeant fashion that Lorinda struggled to understand or appreciate.[34] She didn't connect to any of her teachers in the way she had in high school, and permeating every semester was the thought that she should be able to do it on her own. It was all part of the learning curve, but Lorinda never lost her enthusiasm or her love for music.

It was not until she reached her final semester of her undergraduate education and began student teaching that Lorinda really hit her stride. Lorinda completed her student teaching at Henry Clay High School in Lexington, Kentucky just before 1980. Her instructor praised her teaching ability and showed respect and appreciation for the skills that she brought. It was the first time that Lorinda felt like she could talk to a professional and be understood. It was also the first time that she felt completely in her element; she felt comfortable in the classroom from the very beginning. In a way, it reminded her of those days in her childhood playing piano at her father's church. The music was the focus in church, she recalls, just as the music was the focus in the classroom.[35] It allowed her to remove herself from the picture and simply let the music take center stage. This idea of stepping back and letting the music do the work would become a theme throughout her

[34] I was still a little bit intimidated with the band experience and having a band director that was much more in your face. ...I think back on it...I should have probably said, "I really don't like you smoking cigars while I'm having my oboe lesson." Ibid.

[35] Lorinda Jones, interview.

life, although Lorinda didn't know it at the time. At this point, she was just getting started.

Figure 6 Lorinda playing piccolo in the University of Kentucky band.

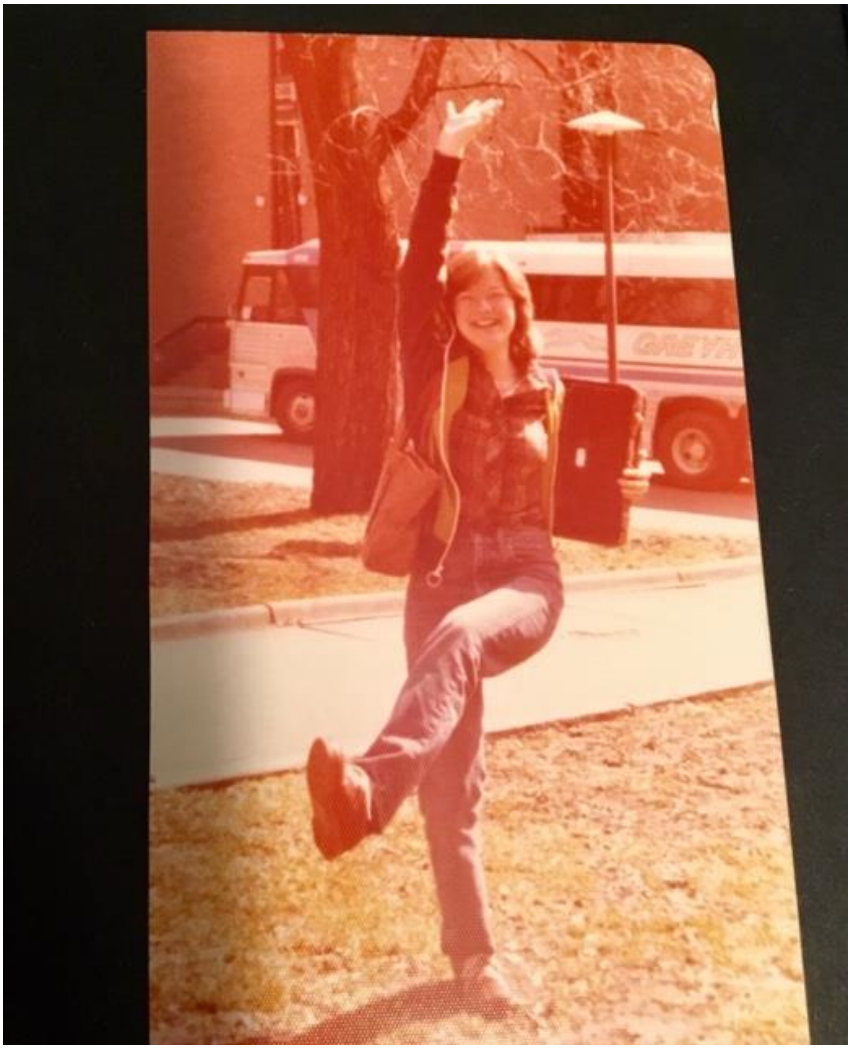

Figure 7 Lorinda on a band trip with the University of Kentucky. She holds her oboe in its case.

CHAPTER 3. CAREER IN MUSIC EDUCATION

3.1 First Job as a Music Teacher

Lorinda graduated from the University of Kentucky in the spring of 1980 and began teaching that fall. Her first job was in the Hardin County, Kentucky public school system. She split her time between three different schools; she taught general music at Vine Grove Elementary and band at James T. Alton Middle and North Hardin County High. Over the course of the next thirteen years, Lorinda would go on to teach at a total of six schools ranging from elementary to high school. It was common practice at the time for a music teacher to split her week between several schools, so Lorinda spent much of her time traveling.

Lorinda recalls having no idea what she was doing for the first two years as a teacher. She spent a lot of time experimenting, trying to figure out what kind of teacher she wanted to be. Those first couple of years were the hardest, she remembers. At the end of her second year, Lorinda got married and decided she no longer wanted to be a band instructor because it took up so much extra time. At this point, she began to teach elementary music exclusively. It was during this time that she became interested in the Orff Schulwerk philosophy.

3.2 The Orff Philosophy

Carl Orff was a German composer and music educator who developed an approach to music education that focused on learning by doing. The philosophy uses rhythm as a foundation for teaching elemental music – music that incorporates speech, movement, and dance. This idea of elemental music is at the core of Orff philosophy. The

other basic premise of the Orff approach is that everyone is able to participate in the ensemble, regardless of ability level. It is the responsibility of the teacher to give children tasks which they are able to perform successfully.[36]

It was this philosophy that changed Lorinda's whole approach to teaching. She began to notice a difference in her classroom management and in the success of her students. Her students were better behaved and seemed to excel at learning new things more quickly with the Orff methods. It invigorated her and inspired her to complete all three certification levels of the Orff Schulwerk teacher education program, a curriculum designed to develop musicianship, creativity, and teaching strategies. The program consists of instruction in pedagogy, recorder and movement and is taught only by instructors approved by the American Orff-Schulwerk Association.[37]

Lorinda received support from the Parent Teacher Association at one of the Hardin county schools at which she taught to purchase more Orff instruments for her classroom, including recorders. She even went so far as to provide a recorder ensemble during what she called her "extra teaching time."[38] She was in her element. Lorinda describes her teaching experience during this time:

> I absolutely loved it. And I just loved the whole approach of utilizing every single moment in the classroom to teach and to involve the students in a creative atmosphere and in an atmosphere that was very supportive and helped them to discover things in a way where I never had to raise my voice. I mean, of course, there were always some discipline issues. But generally, the whole program was

[36] Darrow, 2008.

[37] "About AOSA," American Orff-Schulwerk Association, accessed February 12, 2019. https://aosa.org/about/about-aosa/

[38] Lorinda Jones, interview.

> so focused that the kids loved it and they were on task from the time they entered to the time they left.[39]

Lorinda continued to invest her time in the Orff Schulwerk community even after she completed all three levels of training, attending yearly conferences and bringing the students to all-county music festivals. Orff became a huge part of her life and connected her with like-minded individuals whom she remembers to this day.

3.3 Music Education: A Stepping Stone

The Orff-based implementations in her classroom provided Lorinda with a sense of satisfaction. At the same time, however, she was continuously pushing administrators to give her a full-time position at a single school, where she believed a music program could be more fully developed. Each request was denied, and Lorinda recalls the frustrations over often feeling like her class was nothing more than a "planning period" for the other teachers. Music was also often regarded as the "extra" or "special" period that could be taken away when a child misbehaved. Regardless, Lorinda remembers the connections she made with certain students:

> I'll never forget a child that had developmental disabilities and now I realize probably also had autism, but I don't know that he was diagnosed with it at the time. He loved music and I'll never forget that he latched [onto]...*The Gingerbread Man.* He loved that song, and he loved that story, and he would sing it over and over. And so, when we came time to do the play, I decided to let him be the gingerbread man and that was such a moment for everyone.[40]

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[39] Lorinda Jones, interview by author, Bardstown, KY, September 12, 2018, Louie B. Nunn Oral History Archives, University of Kentucky.

[40] Ibid.

While the students were always Lorinda's favorite part of being a music teacher, there were other perks as well. Summer included a guaranteed break every year, and support from the school meant a music room that was always stocked full of the best instruments and equipment. Despite these amenities, Lorinda still felt that something was missing. As she continued to work with her students over the years and noticed the effects that music had on them, Lorinda began to contemplate the idea of moving into a profession that would allow her to explore more deeply the cause and effect relationship between music and behavior.

Although Lorinda could not have known it at the time, her career in music education – while a very important part of her life – was merely a stepping stone to her ultimate calling. The training she had received, the countless hours of classroom management, the challenges of scheduling, the most difficult students, the conferences on Orff philosophy–all had been preparing her for an entirely different purpose.

Figure 8 Lorinda stands on the podium, conducting the band at James T. Alton Middle School during her early years of teaching.

Figure 9 Lorinda stands in front of the chalk board at Vine Grove Elementary, teaching a recorder class.

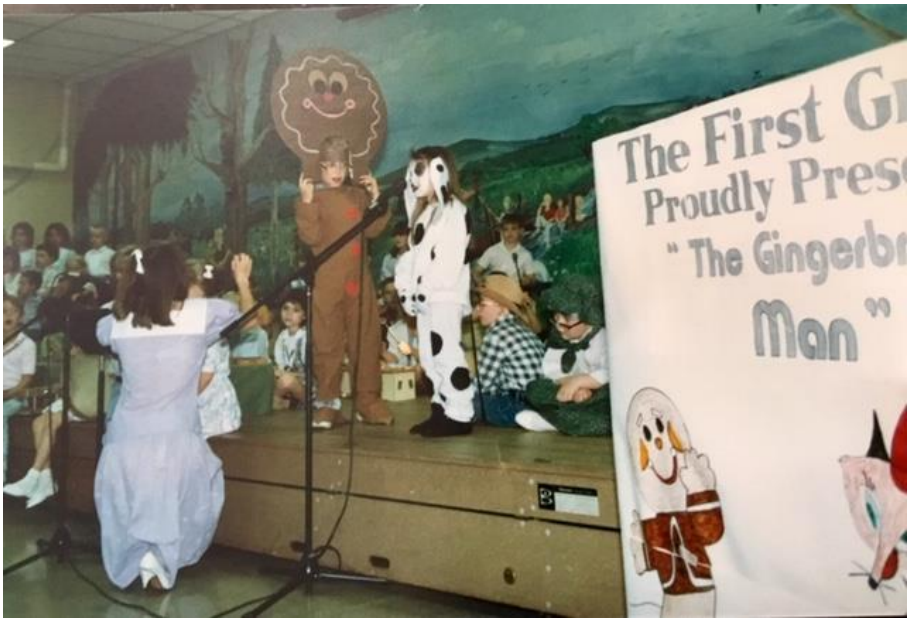

Figure 10 "The Ginger Bread Man" proudly performed by Lorinda's first-grade class at Vine Grove Elementary.

CHAPTER 4. TRANSITION TO MUSIC THERAPY

4.1 Seeking Something More

As Lorinda began to grow as a teacher, she started to seek out more opportunities for learning and improving. At that time, Kentucky teachers were required to get a master's degree within the first 10 years of teaching, so Lorinda spent the mid 1980s earning a master's degree in secondary education with an emphasis in music from the University of Louisville. It was around the time that she finished this degree that Lorinda began to question whether she wanted to stay in the field of music education at all. She shared, "At that time, I was really trying to decide do I want to stay in music or go? I even considered going into the classroom [as a regular teacher] because I was missing not having that core group of kids."[41]

Around 1987, Lorinda decided to pursue a second master's degree in counseling from Western Kentucky University, in hopes that she could have the opportunity to build stronger connections with individuals, while possibly still incorporating music into her work when the opportunity arose. During this time, she took a counseling class that offered an introductory education to alternative therapies. For the class, Lorinda wrote a paper on creative arts therapies. It was through this that her "eyes were first opened"[42] to music therapy. At the time, Lorinda recalls, there were no music therapy degree programs in Kentucky and no one she knew of that was practicing. She finished her counseling degree in 1991, but she couldn't get music therapy out of her head. The more she learned, the more she wanted to know.

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[41] Lorinda Jones, interview.

[42] Ibid.

She began looking up information about music therapy, going to libraries to look through journals and calling anyone she could make a connection with that could give her more information about the profession. One question led to another, and Lorinda felt her desires for a change of pace begin to take shape in the form of a total, unexpected career change:

> I think it was a combination of things. I had already started thinking about do I want to do elementary music for the rest of my career and I was starting to look at doing something different. I had started getting really involved in playing the dulcimer. I really wanted to try to find a way that I could have more time to do that. As a teacher...I just didn't really feel like I was being a musician. When I went into music education, it kind of became a default for me because I loved music. I initially went into music as a performance major and ended up getting the education degree because that's what everyone told me to do. And to me it was very empowering to make a decision about something I really wanted to do with my career. I was at the point where I needed to be in charge of what I really wanted to do.[43]

But coming to the decision to pursue a degree in music therapy was just the beginning. Lorinda still had a lot to learn about the profession and a lot of work ahead of her. She took the next step in her journey by calling the two national music therapy organizations at the time, AAMT (American Association of Music Therapy) and NAMT (National Association of Music Therapy).

The two organizations – which had been split for many years – were on the brink of their own transition as they began discussions of merging back to one association.[44] While Lorinda remembers there were some differences between the two groups, she can

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[43] Lorinda Jones, interview.

[44] Celebrating 60 Years of Music Therapy History," Music Therapy Historical Review, American Music Therapy Association, accessed January 8, 2019. https://www.musictherapy.org/about/music_therapy_historical_review/.

no longer recall what those differences were beyond the obvious distinction of approaches. She does remember that she liked what both had to say. She ended up going with NAMT at the time mainly due to accessibility; it was the model that most university programs were pushing for, and there were far more opportunities to study with someone who was from NAMT than with someone who was from AAMT, a much smaller organization operating primarily in the New England region.

She began looking at NAMT-approved degree programs in her area. There were none in Kentucky, and she decided that the easiest thing would be to relocate for a year to complete the degree. With support from her husband, she informed the school administrators of her plans and applied for a year sabbatical, hoping that once she was a board-certified music therapist, she could return to the Hardin County school system and work there.

After looking at several schools, she decided to apply for the program at Tennessee Technical Institute. It was the closest to where she lived in Elizabethtown, Kentucky, about a three-hour distance by car. The most direct route also took her straight through Tompkinsville, Kentucky, where her parents still lived. Her brother was also attending Tennessee Tech at the time, so she knew she would have a connection when she got there. Ultimately, it was the faculty at the music school at Tennessee Tech who solidified her decision to attend.

4.2 Music Therapy Education

Lorinda's experience as a full-time student the second time around was totally different from her initial undergraduate experience. She no longer felt like a struggling little girl with no one to turn to for help; instead, she felt empowered and in control of her

circumstances. She flourished in her new change of pace; she joined a jazz band and learned to play jazz piano and jazz oboe, took African drumming and dance, and even played in the Bryan Symphony Orchestra as second oboe next to her oboe instructor. While she recalls this as a "pretty frightening experience,"[45] she never felt intimidated by her instructor. In fact, she connected with him almost immediately.

Unlike her experience with the oboe instructor at University of Kentucky, Lorinda built a strong rapport with her Tennessee Tech professor. She felt he was by far the easiest oboe instructor she had ever worked with, and when issues arose she knew he could address them without making her feel awkward. She loved her guitar instructor as well, recalling that he was very "responsive to music therapy students"[46] and that he always took time to listen to what she needed to gain from her lessons. Another professor she strongly admired was Lisa Summer, who directed the music therapy program at the time. Although Lisa and Lorinda's paths only crossed for one year, Lisa became an example to Lorinda of the type of leader that a music therapist could be.

Lisa was a well-respected music therapist with a long career in teaching and was one of the founders of the Bonny Method of Guided Imagery and Music.[47] During Lorinda's stint at Tech, Lisa was battling problems of her own; during Lorinda's first year of the equivalency program, Lisa had gone head-to-head with the administration about the lack of help she was receiving for the music therapy program. In protest, she

[45] Lorinda Jones, interview.

[46] Ibid.

[47] See definitions, pg. 5

refused to teach practicum classes until a second supervisor was hired to help ease the workload. The administration retaliated with a lawsuit.

As the lawsuit progressed through Lorinda's first year at Tech, it became clear that the conflict was about much more than just a simple lack of support; Lisa felt that she was being discriminated against because she was female. She began exposing the music department's administration for things that had previously been swept under the rug, including the department head's illicit relationships with students. It was, as Lorinda recalls, devastating for the whole department, but it had also left a positive impact:

> She talked to us about standing up for what we believed, and it was an amazing thing to watch. You know, because you would put yourself in that [position] and think, 'What would I have done? Would I have been strong enough to follow through with that when I saw my peers around me not stick by me?' I think it did give me even more of a respect for music therapists in general.[48]

Unfortunately, regardless of the positive impression it left on Lorinda regarding music therapy, it also put the music therapy program at Tech in a state of flux. Unsure of whether it would be a good time to go back the following semester, Lorinda instead made the decision to return to teaching. For now, her music therapy career had been postponed.

4.3 A Catalyst for Change

Lorinda's return to teaching in the early 1990s came with plenty changes of its own, not all of them good. The state of Kentucky had made the decision to transition to

[48] Lorinda Jones, interview.

non-graded primary. Lorinda's classes became combined so that she was teaching first, second, and third graders all together. It made for a difficult time, and after two years Lorinda was once again feeling frustrated by what she called the "factory-like"[49] nature of elementary music education.

Then, opportunity came calling – literally. Lorinda received a phone call from someone in town who told her that, with the downsizing of psychiatric hospitals in the area, community mental health group homes were springing up and they were looking for a music therapist. Having heard that she had been working on her music therapy degree, they thought that she would be the perfect candidate for the job. The program was guaranteed for the next five years, and they were willing to wait for Lorinda to finish her degree and complete her internship. So that is exactly what she did.

She returned to Tennessee Tech and completed her music therapy degree under Michael Clark and, as she recalls, "just fell right back into things."[50] In a single semester, she finished her classes and was ready to begin her internship. The year was 1994, and Lorinda was finally ready to cut the lingering ties holding her to the field of education. She called the school administration and told them that she was retiring. The next spring, she was ready to take her first big step into the new world of music therapy by beginning her internship.

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[49] "It did feel a bit factory-like... I had four classes of fifth graders and I would repeat each lesson...as soon as one class left, the next class was there ready to come in your door." Lorinda Jones, interview.

[50] Ibid.

4.4 Music Therapy Internship

Lorinda began her internship in the spring of 1995 at Evansville State Mental Hospital in Evansville, Indiana. Founded in 1890, it was one of the older state hospitals in the country and, Lorinda notes, "a wonderful place once upon a time."[51] The hospital was entirely self-contained and had a wide variety of activities for the residents, including cattle, farming, gardening, arts and crafts, cooking, and, of course, music therapy.

Unfortunately, during Lorinda's tenure there, she saw a lot of downsizing due to changes in the law and lack of funding from the state. Many residents were moved to group homes and programs were cut one after another. Activities like farming and gardening were eliminated because the state determined that the residents could not be paid to work unless they were paid a minimum wage. It was a change that had been made with good intentions but resulted in bad outcomes. Reliant primarily on state funding, the hospital could not afford to increase the residents' wages, so onsite jobs were eliminated. Today the hospital no longer exists.

In 1995, however, despite downsizing, the hospital still stood and housed a flourishing music therapy program. Lorinda recalls her first day on the job: "I remember when I first pulled onto campus and pulled around the back, there was a building that had been burned out. They'd had a fire and they had left it like that because they used it as a haunted house. I was thinking, what did I just walk into?"[52]

Despite this questionable first impression, Lorinda was captivated by the working environment. She couldn't believe how gentle and patient some of the team members

[51] Ibid.

[52] Lorinda Jones, interview.

were, despite spending day after day working with "the very sickest"[53] of people. The hospital employed two music therapists, as well as several other musicians who held other roles. Lorinda remembers days spent with the staff performing outside of the hospital and even bringing in her dulcimer to teach some of her colleagues how to play. She appreciated once again being in a rich, musical environment.

Aside from the musical experiences, Lorinda also flourished as a therapist and became independent very quickly into her internship. She remembers her supervisor, Mindy Miller, sending her out to do music therapy groups on her own early in her internship. Lorinda did well being thrown into new situations where she had to think on her feet; it reminded her of her early days as a teacher. She enjoyed the challenges of finding new ways to address her goals and managing groups of people who were in active psychosis.

She recalls in particular an individual patient she worked with during the majority of her internship. The patient, who was diagnosed with catatonic schizophrenia, presented a challenge for Lorinda. The patient had a history of harming others and did not speak at all the first time Lorinda had a session with her. However, in the second session, Lorinda sang a song that the patient recognized, and she finally looked up at Lorinda and smiled.

From then on, Lorinda recalls, they were "pals"[54] and the patient continued to improve throughout her internship. This patient had once been the editor of a newspaper and an avid pianist. Due to her diagnosis and subsequent deterioration, she had been admitted to the locked unit of the hospital and had lived there for several years. After six

[53] Lorinda Jones, interview.

[54] Lorinda Jones, interview.

months of music therapy with Lorinda, the patient was able to be moved back to the open adult unit and was playing the piano again. It was the first time that Lorinda had witnessed the power she could have as a music therapist, and it made all the difficult parts of what she was doing worth it.

The hardest part of her time at the mental hospital, in fact, had nothing at all to do with the internship itself; it was watching the continuous downsizing of the facility and witnessing the discharge of residents to group homes:

> I think it was one of the hardest things, just watching that downsizing and seeing people come in from the state and say, 'All right, you have to send us two people this week,' even if there weren't two people ready. To me this is probably why we have such mental health issues going on in our country today, [because they didn't take it seriously back then].[55]

Ultimately, it was fortunate that Lorinda was able to witness these transitions, because – while it was hard to watch – she also realized that the downsizing of the hospital and the opening of group homes was the entire reason she was going to have a job as a music therapist in the first place. She recalls that seeing the struggles these individuals dealt with during the transitional period helped to prepare her for what she would be walking into when she finished her internship and moved back home to start her job.

That day was rapidly approaching. It was 1996, and finally, after multiple years – including the two-year break when she returned to teaching – and many hours of hard work, Lorinda was able to sit for the board certification exam to become a music

[55] Lorinda Jones, interview.

therapist. It was finally time to show Kentuckians what music therapy could do for them, and it was time to show the profession what Lorinda could do for music therapy.

CHAPTER 5. CAREER IN MUSIC THERAPY

5.1 The Beginning

In the fall of 1996, Lorinda began her career in music therapy. From the very beginning, she was self-employed, starting with two places of part-time, contracted hours. There was not much of a choice in that respect, she remembers. There were not any places in Elizabethtown or anywhere else in Central Kentucky offering full-time employment. Furthermore, she felt connected to the area and was reluctant to leave: "I'd been [there] almost fifteen years and we'd built a house...this was my community. I knew a lot of the people there. I really didn't want to leave all that. I didn't really consider anything else...I just knew. Before I finished school, I was already working to prepare myself up as a private practice."[56]

Lorinda began her contracted services working with adults with intellectual disabilities, as well as part-time at a psychiatric hospital. These were the two main populations she had worked with in her internship, so it bridged the gap nicely and made for an easier transition into a professional role. It was an exciting time, she recalls, finally getting to put into practice what she had been learning about for so long. There were, however, a lot of difficulties during this time as well.

5.2 Growing Pains

The community, while very respectful and interested in her work, did not initially offer many avenues of employment for Lorinda. The downsizing in long-term psychiatric

[56] Lorinda Jones, interview by author, Rineyville, KY, October 15, 2018, Louie B. Nunn Oral History Archives, University of Kentucky.

care which had started during Lorinda's internship offered one opportunity; she began working soon after her internship in some of the group homes which had initially motivated her to get her music therapy degree. Unfortunately, little else was available at the time and no one seemed interested in hiring a music therapist. Lorinda's colleague and former intern, Jenny Branson, remembers Lorinda telling a story of her struggle to educate the community during this time:

> I remember her telling the story – she had gone back to...her school system [in Hardin County] and said, 'Alright, I'm a therapist, let's do this,' and they're like, 'Yeah great, go teach band.' They didn't really care that she had this new skill set. To hear how she navigated that; she really didn't beat her head against that same wall. She found other ways. She taught, from a business perspective, you just don't know how long it will take something to kind of ferment and come back, so give that presentation, make that connection, give that business card.[57]

Lorinda pounded the pavement daily, seeking out contract opportunities and advocating for music therapy whenever and wherever she could: "I would just always put out feelers. I went to a lot of places and gave my brochure, my card, talked to them about it, and really had very few bites."[58]

Eventually, she got her first client with the Hardin County school system. After many months spent educating school administrators on the benefits of music therapy and the differences between music therapy and music education, she was able to begin working as a music therapist in the schools of Hardin County. At this point, she recalls,

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[57] Jenny Branson, interview by author, Lexington, KY, September 14, 2018.

[58] Lorinda Jones, interview.

"Things really started to take off."[59] As word spread, her popularity continued to grow. She began picking up clients in a variety of settings and populations, including homebound clients, students in school settings, adults with intellectual disabilities, and more. She was constantly traveling, covering ground from Western Kentucky University to the Tennessee border. Lorinda was not turning down any opportunities: "I took everything I could get at the time. I just did it all. Whenever they said music therapy – I did it."[60]

It was a double-edge sword; there were no other music therapists competing for clients, so Lorinda picked up every available contract and her business continued to grow. At the same time, contracting with so many different businesses and individuals meant a hectic schedule; she was constantly on the road, working long hours and getting very little free time. It was very different from the steady, methodical day-to-day of her old music teaching schedule.

It cannot be overstated how truly isolated Lorinda was during this time. Lorinda recalls one other music therapist working in Louisville at the time she began her private practice, but there were no other music therapists in the state, no degree programs, and no state association. Music therapy was virtually unheard of throughout Kentucky, so in addition to offering services Lorinda was also constantly educating people on the benefits and purpose of music therapy. She sought connections with other music therapists at regional and national conferences and tried to stay in touch with the music therapist practicing in Louisville. However, much of the day to day work was done alone. She built

[59] Lorinda Jones, interview.

[60] Ibid.

a program from the ground up, but – despite the lack of music therapists in Kentucky – she did not do it without help.

5.3 The Helpers

During her first years of private practice, Lorinda turned to many different individuals for help. One was her practicum supervisor from her last year at Tennessee Tech, Ellen Griggs-Drane, who had come from a very strong private practice in Michigan. She educated Lorinda on how to set up contracts and documentation and also offered guidance on navigating the logistics and the paperwork that came from running one's own business.

Lorinda also closely watched the clinicians in other disciplines that she frequently worked alongside, like speech therapy or recreational therapy, learning from them how to handle compliance for insurance reimbursement. As her program grew, so did music therapy in Kentucky. More music therapists started coming to the state to practice. This growth allowed Lorinda to begin sub-contracting–hiring other music therapists to work for her to lessen the workload. This change came after a suggestion from her colleague Barbara Wheeler who was just beginning to establish the music therapy degree program at the University of Louisville.

There were other advocates working quietly to support her as well. Several special education teachers such as Lavinia Waits and Diana Bennett connected with Lorinda during her music therapy sessions with their students. These women spent time promoting music therapy and educating other teachers and school administrators on the benefits of music therapy. Lavinia remembers screening children for entrance to a preschool program and identifying students who would benefit from music therapy:

> Anytime we had a child that came in... where I thought they might benefit from music therapy...I thought, okay, referral for Lorinda. You know, [the school administration] wanted to cut some of our programs and [music therapy] was one they wanted to cut, and I told the special education director, "You find someplace else to cut...if you take away this therapy, there are so many kids that are going to suffer. You're not going to see the progress that you see with these kids if you take that away. Music is a whole different way to reach those kids in a different part of the brain and I see the carry-over to the other aspects of their lives and into their language, being able to communicate...We have to keep this."[61]

Diana offered similar words, referring to a specific client who made big improvements through music therapy: "I would take away a lot of things [as punishment], but I was never going to take away music therapy. I wasn't going to allow him to miss out on what could have been a good thing, though it wasn't always pleasant. All of my kids really benefitted from it, but he was the most extreme."[62]

Some of her biggest help, however, came from her family members. Lorinda's sister, Ernie, recalls how she helped Lorinda in the beginning with her business:

> I tried to support her a lot in the beginning with all of that...I had been a consultant and a trainer so I was self-employed...when she started thinking about setting it up, she started asking me a lot of questions and we would just think through what were reasonable fees and the structure, you know...just the business.[63]

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[61] Lavinia Waits, interview by author, September 26, 2018.

[62] Diana Bennett, interview by author, Lexington, KY, October 24, 2018.

[63] Ernie Simms, interview.

Lorinda recalls her mother, who had spent so many years keeping track of the books for her husband's machine shop business, also gave Lorinda lots of advice on how to set up the business for taxes: "I had no idea how much of the business end I was going to end up doing. I remember taking my little ledger down and mom setting it up because she was the accountant. She ran the books for my dad's business, which was a family-owned business, so she knew all about self-employment."[64]

It was an interesting parallel for Lorinda; as she began setting up her own business, she could not help but think of her father, the founder of his own family-owned business so many years before. It gave her new perspective on what her parents went through, Lorinda recalls, and a new appreciation for the difficulties they must have faced building a business from scratch. It was a lesson she had learned without realizing it; unconsciously, her parents had taught her that doing your best, trying to do things the right way, and treating people right were all important when trying to grow a business. As Lorinda worked the long hours of her private practice, she began to remember the long days her parents would work at the machine shop, sometimes going back to the shop after supper in order to keep up with the demand. It left an impression on Lorinda that only came to fruition after she started a business of her own.

5.4 Highlights and Challenges

Of course, not everything was a struggle, and Lorinda really did love what she was doing. Despite the difficulties, she enjoyed making connections with clients and controlling her own fees and schedule. She also took pride in having created her own

[64] Lorinda Jones, interview.

business: "...the other thing is just the intrinsic reward of running your own business. You know, just being proud of something...there really was a difference in the reward...in accomplishing something that was very different [from teaching]. It surprised me. It was something I didn't expect."[65]

Lorinda also remembers the amount of self-discipline it took to get to a place of being proud of what she had built: "It's a lot of hours and it's physically hard, because a full day...meant unpacking and packing my car five times. It was hard to get a day off. You've got to want to do it."[66]

Jenny Branson echoes Lorinda, recalling that this was a lesson Lorinda stressed to all her interns: "She drove home, you have to really love it. You have to really love it and be willing to drive all over the place, maybe not always get paid well, to do this. She was transparent...and honest about the difficulties of working as a music therapist in Kentucky."[67]

For Lorinda, difficulties included being entirely responsible for her entire music therapy business. When she first started her practice, she was not only the music therapist, but also the marketer, the CFO, and the secretary. She had to do things she did not anticipate, like keep financial records to set up for retirement and savings, or spend weekends coming up with new, creative ways to advertise so that business did not become stagnant. She was busy every day, and no two days were ever alike. It was entirely different from the lifestyle she had been living as a teacher, but she had no

[65] Lorinda Jones, interview.

[66] Ibid.

[67] Jenny Branson, interview.

regrets. Despite the difficulties, Lorinda continued to enjoy every day of her job for one main reason: her clients.

5.5 The Clients

It was like nothing she had ever experienced before. To see a child suddenly make a connection and begin to trust her and to watch the music begin to act as a conversation between her and a child who had perhaps never spoken before in his life – it was nothing short of "an honor," Lorinda recalls. "And sometimes, you hear them talk for the first time or you see them doing anything for the first time and – you know? And sometimes, the assistant is there with them and she's saying, 'I've never seen this before. We've never seen this before.' It's such a thrill to see that and then you know this is going to be a good music therapy student."[68]

No matter how many times it happens, she says, you never get tired of seeing a client succeed during music therapy. It's the thing that keeps her going, even all these years later. Seeing the spark in a client's eye when the music opens a door for him that has been previously closed – "That's why you do it,"[69] says Lorinda. It was the thing that finally felt right; after years of searching, learning, and feeling unsatisfied, Lorinda had finally landed on what she was meant to be doing. Although she's had hundreds of clients and nearly as many success stories over the years, there are several that stick out in Lorinda's mind as being especially meaningful.

[68] Lorinda Jones, interview.

[69] Ibid.

The first client was a child at a center for autism at Western Kentucky University. He was very young, Lorinda remembers; only two or three years old, and he was running around the room uncontrollably when Lorinda arrived to complete an assessment session. Once a connection was made through the music, however, Lorinda recalls:

> the rest of the session was like, just magic where one thing led to another...and then I got an email from that student as an adult. It took me a long time to place who the person was after I got this email. He said, "I can't really remember you very well because my mom says I was very young. But she says that you had a big influence in my life and that you kind of broke the barrier, and I wanted to tell you thank you and to let you know that I am now working as an assistant with the physical therapy department."[70]

This communication from a past client was completely unexpected. Lorinda remembers that it was one of her first sessions after beginning her private practice, and that she was scared to go into the assessment because she had no idea what would happen. She had very little experience working with children with autism, but in the end, this interaction became one of her fondest memories.

This was not her only noteworthy session. Lorinda also remembers a senior she worked with in one of her memory care units. The client was a former dance teacher and had worked on Broadway. She had been diagnosed with Alzheimer's and her physical and mental health had been steadily declining for years. However, as soon as the music began, "You could see all that come back to her. She just started moving beautifully. Her

[70] Lorinda Jones, interview.

feet were [tapping] and... you know, it was like that's just still in her. You could just tell she was filled with such appreciation and gratitude for getting to express herself."[71]

Lorinda also remembers a student at the high school level whom she worked with in a special education classroom. He struggled with sensory processing and would often have to be physically restrained due to his hyperactivity. It was a slow process, Lorinda recalls. When she first started coming to see his class, he could only watch the music therapy group from the doorway. Gradually, each week, he would get a little bit closer to the group. Finally, one week, he sat in a chair with the group for a minute and then went back. This continued, and each week he sat for a few more minutes. Finally, he was able to sit and touch an instrument. Lorinda remembers:

> It was a really great test in patience because it took him a long time to get over the sensory overload, but he loved it so much, he was willing to try. It got to where he could sit in the chair. He had the chair. He would bring his chair all the way up to my knees if they let him. (laughs) He'd be right in my face. And each week as we would come in to see him, his face was plastered [to the window] and they would say that he knew on that day that we were coming. We worked one whole semester just on teaching him yes and no. I mean that's where we were developmentally with him. But there was so much more to him too. It was just an amazing journey with him and I'll never forget him.[72]

Diana Bennett, Lorinda's friend and colleague and one of her greatest advocates for music therapy, was this particular client's teacher and also remembers his music therapy sessions fondly:

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[71] Lorinda Jones, interview.

[72] Ibid.

> It became his favorite thing for the week and for the day, I mean, he just – it was what he lived for after that. He was just mesmerized. One of my favorite memories of him and her was she brought her harp one day and... this is the kid that...didn't sit still for much. She came in with her harp and he sat with his elbows on his knees and his mouth open the entire time she played. I mean the only word I ever had for it was mesmerized. He was totally, totally mesmerized by that. To see the changes and to know that music was that for him. It truly was. ...He ended up graduating and... he was one of those kids that we never thought ever would.[73]

Lavinia Waits, another teacher in Hardin county, also recalls her amazement over witnessing Lorinda's music therapy practice for the first time: "You could see how the music affected [the students]. They would start to hum and start to try to sing and say things that she was working with them on. Where I had worked for months trying to get them to say one word and all it took was the music to come in. You know, I played music, but it wasn't the same."[74]

These clients and their stories are just a small portion of Lorinda's entire career. It was not often that Lorinda had the opportunity to follow-up with clients years into the future; sometimes she only saw them for a single session. It motivated her to treat each session like it was "that one encounter that maybe changed that person's life and set them on a different trajectory. And that, you know, I really do think it was the music that did it."[75]

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[73] Diana Bennett, interview.

[74] Lavinia Waits, interview.

[75] Lorinda Jones, interview.

Figure 11 Lorinda plays dulcimer with several music therapy clients in a special education classroom.

Figure 12 Lorinda plays guitar during a music therapy session.

Figure 13 Lorinda plays dulcimer during a music therapy session at Norton Audubon Hospital in Louisville, KY.

Figure 14 Lorinda partners with a resident of Nazareth nursing home on a courting dulcimer.

5.6 A Kentucky Kind of Music Therapist

In addition to being the longest practicing music therapist in Kentucky, there are other things that make Lorinda unique, both as a musician and a music therapist. One of these is her affinity for the dulcimer and her frequent use of it with clients. While most music therapists normally use guitar or piano as their main accompanying instrument, Lorinda often uses the dulcimer instead. It is a conscious decision, she says, to use dulcimer instead of guitar, and it is a choice that she makes for several reasons. For one thing, she loves that the dulcimer allows her to play the melody of a song much more easily: "If I was a fantastic guitar player, maybe I could do this, but...I love that they can hear the melody of the song. A lot of times it's kind of like a... little assessment. As

you're playing the song, you're seeing whether or not they're recognizing it and recalling the lyrics. And I can't really do that [on guitar]."[76]

Furthermore, the dulcimer is personable, especially for people here in Kentucky. Whether they recognize it or not, Lorinda has found that nearly everyone she uses it with finds the instrument intriguing. It grabs their attention more than a piano or guitar would and allows a conversation to open up immediately about the history of the instrument and Lorinda's relationship with it. It is an instant rapport-builder, and Lorinda uses it in almost every setting and with every population, from school-age children to older adults on a memory-care unit.

It has given her an opportunity to connect with Kentuckians on a different level, Lorinda says. Whether her client or patient plays dulcimer themselves, "a lot of people in Kentucky have relatives that play."[77] It prompts reminiscing and builds a connection and understanding between therapist and client that is not the same with any other instrument. For Kentuckians, especially those from large, mountain-dwelling families who are naturally suspicious of outsiders, the dulcimer acts as a sort of handshake; a greeting in the simple, warm way they recognize and appreciate.

It was this simplicity that drew Lorinda to the instrument in the first place: "It's just that very earthy feel of the drone and the simplicity of it. I mean, it's certainly one thing that drew me to the instrument...the simplicity of it. I think also for people who grew up in Kentucky it does have that sort of coming back home kind of feeling."[78]

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[76] Lorinda Jones, interview.

[77] Ibid.

[78] Ibid.

It is that "coming back home kind of feeling" that the dulcimer provides that allows Lorinda to continue connecting with music therapy clients all over Kentucky. Music is, perhaps more so than in any other state, a way of life in Kentucky. Especially for clients in foreign settings like a hospital, or for individuals with memory-loss, bringing in a small piece of familiarity like the dulcimer makes a world of difference.

Lorinda's knowledge and passion regarding the dulcimer grew so much that she finally published a book,[79] detailing her method for teaching dulcimer to special education students. The book uses a color-coded method that matches stickers on the dulcimer. It is adapted in a way that allows special needs students to progress slowly, first by simply playing the harmonic structure of the song rather than trying to master the melody. The dulcimer is the perfect instrument for this kind of activity, Lorinda notes, because of the drone string it provides. Simple songs require only one finger moving back and forth between two notes. It allows students to feel successful without struggling. She also sometimes plays with her students on a courting dulcimer,[80] which allows the melody to be filled out with embellishments, all while the student is playing only one or two notes. The connection in these sessions is immediate, she says.

Ultimately, the dulcimer is her most frequent therapeutic choice of instrument for two reasons. First for the uniqueness of it that grabs clients' attention, second for the instant connection it builds by providing familiarity for residents of Kentucky. Whether

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[79] Lorinda Jones, *The Mountain Dulcimer: A Design for Success*

[80] "This instrument consists of one large dulcimer body with two separate fingerboards. The instrument is laid across the laps of two facing individuals (the eponymous "courting" pair) and used to play duets." (New World Encyclopedia, 2019). See Figure 5.4.

she is playing simple, improvised melodies for relaxation or toe-tapping Bluegrass tunes like "Mamma Don't Allow no Music Makin' Around Here,"[81] the dulcimer's versatility and bright, pure sound makes it her number one choice of instrument to use with clients.

Another unique instrument Lorinda uses is the gourd. While using a gourd might not be considered that unusual, the ones she uses are special – they are grown right in her own backyard. Her interest in gourd instruments began during her time at Tennessee Tech, when she took an African drumming course. The teacher had several authentic gourd shekeres[82] and using these instruments sparked an idea in Lorinda's brain:

> At the time I was like, oh, we grow gourds. I can make these. And it was at that time that I started thinking, you know, I think I'm going to try to make some. I bought...some books then on gourd instruments. ...As I was going to music therapy conferences...I saw vendors with different gourd instruments and I just thought, I can do this...I just started experimenting.[83]

Lorinda found that not only was the activity a relaxing creative outlet for her, but also the outcome provided a unique instrument that was both eye catching and functional. It also offered another connection with clients: "There seems to be something that they like about it and can relate to. I think people feel connected somehow. Because, you know, they...ask me over and over, 'You made this, really? You really made it?' It's like,

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[81] Lorinda Jones, interview.

[82] "The shekere is a handmade rattle. It consists of a hollow gourd or calabash, covered on the outside with a net of seeds, beads, shells, or any available material. Although its origins are West African, today it is found in the Americas and Caribbean as well." "The Shekere – History and Cultural Background," accessed February 28, 2019.https://www.ibiblio.org/musicians/botsford/educators/shekere/.

[83] Lorinda Jones, interview.

'I really did.' So, I think it is. It's personal. I'm sharing something that I made with them."[84]

Figure 15 A basket of gourds Lorinda has grown and fashioned into shakers.

[84] Lorinda Jones, interview.

Figure 16 A thumb piano amplified by a gourd, grown and fashioned by Lorinda.

Figure 17 Lorinda holds up one of her many dulcimers.

Figure 18 Lorinda's first dulcimer publication.

5.7 The Evolution of a Music Therapist

When Lorinda began her music therapy private practice in 1995, she certainly could not have known about the growth that would take place, both within her business and throughout the field, over the course of the next 25 years. Her first goal when starting the practice, she recalls, was "to have work."[85] She exceeded her own expectations in that regard. Beyond that, her goals have evolved as she herself continues to evolve:

> In the beginning... there was so much I felt like I needed to learn. I think now, it's more doing things that I think, as you grow as a professional, you see the things that come naturally to you. And... in turn, you can put your clients at ease because you're doing things that feel comfortable to you. And so, I think learning to trust... your intuition of, "Okay, this is what I do best, so I'm going to do more of this." You know, I went to a lot of songwriting things and... I'm just not a songwriter. I mean, I had to do a lot of songwriting... but it's like, "Okay, there are other things that I'm good at, and I'm just going to have to let the other thing

[85] Lorinda Jones, interview.

> go." I guess I could narrow it down by saying in the beginning I pretty much tried to get better at everything. And now, it's more getting better at the things I know are my strengths and... the things that make me comfortable and therefore make other people comfortable.[86]

There are many people who had a part in shaping her and helped her to grow over the years, from colleagues, to mentors, to family members and friends. One person who had a great impact on her was Allison Kerr:

> We connected and had a like-mindedness on some things. And she really influenced me on... guitar styles and stuff and she said, "This is important for you to know these things." And it made me think about... the accompanying instruments that I use and trying to bring a good, solid delivery with those instruments when you're in your sessions... to think that, yeah, it's okay to really focus on that because it's important. It really makes a difference.[87]

Clive Robbins, one of the founders of the Nordoff-Robbins music therapy approach[88] and a very important figure in Lorinda's life, also influenced her approach to sessions: "Even though I didn't know him personally very well, I did meet him some and I took sessions with him [at conferences] anytime I could. I just loved him and his approach... so much of the work that I did in the schools was based on that."[89]

Lisa Summer and Michael Clark, her instructors at Tennessee Tech, as well as her last practicum supervisor there, Ellen Griggs-Drane, were all people who helped her at

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[86] Lorinda Jones, interview.

[87] Ibid.

[88] See definitions, pg. 5

[89] Ibid.

the beginning of her career and continued to do so years later. Lorinda modeled much of her work in the schools after Kathleen Coleman and Betsey Brunk, two music therapists from Texas who had been responsible for setting up the protocol for incorporating music therapy into an Individualized Education Program. As the saying goes - it takes a village; Lorinda certainly had one behind her as her business continued to expand and music therapy continued to grow in popularity.

While things were changing for Lorinda, they were also changing for the field of music therapy. Lorinda marvels at the variety of specialties in the field today; when she started her music therapy career, the only advanced specialties a therapist could receive were for GIM (Guided Imagery and Music) and the Nordoff-Robbins approach.[90] Terms like biomedical music therapy[91] or neurological music therapy[92] were unheard of. Lorinda remembers when she began her music therapy degree program in 1994: "It was pretty much you felt like you had to learn everything about everything because you assumed you would do everything...Which is pretty much what I have done: a little bit of everything."[93]

Advancements in technology also heavily influenced the field of music therapy. Lorinda recalls when the iPod was introduced: "To me, it was like the invention of the microwave. It was the best thing because I had to take my boom box and my CDs everywhere, and I would always end up leaving one somewhere. Then to have the iPod

[90] See definitions, pg. 5

[91] Ibid.

[92] Ibid.

[93] Ibid.

and to have all that music right there to develop playlists... I mean it changed my music therapy practice."[94] Having access to streaming resources like Apple Music and Spotify is an even more recent tech development that she appreciates. The availability of resources, while something that most take for granted, is something that Lorinda values highly. This includes things like the wealth of online continuing education courses and hundreds of articles available for research. At the same time, however, she sees the other side of the coin:

> In a way, I think it... should be limited to what [continuing education credits] you can get online because there's something about going to conferences that's really motivating and really uplifting and spiritual and reminds you of what music therapy is all about. It's so nice to connect personally. And I think that's something happening with our entire world right now. People are, you know, jostling with whether I'm going to connect personally with someone or to do it online. I think there's a big difference.[95]

It's not the only big difference. Lorinda also marvels at the increase in coverage and awareness of music therapy throughout Kentucky today, as well she should. From one of only two music therapists practicing in her state to working in a state that hosts more than 80 other therapists and counting,[96] Lorinda has seen more growth than she ever thought possible:

> [In the late 1990s] for me that was like the first time anybody knew about music therapy. Well now, people know about music therapy. They talk to me about it all

[94] Lorinda Jones, interview.

[95] Ibid.

[96] CBMT.org, 2019

> the time. It's there. There's much more awareness... Through television and social media but in print too. I do credit that, of course, to what we learn as music therapists in doing research and, you know, we're taught to share that knowledge and information. So, I think that's really coming to fruition. People are understanding that it's a real thing. Most people don't really know unless you're involved, but at least they're aware of the term... that's a big step. You know, I'm on the Kentucky task force and we're working on getting some legislation for acknowledgement of music therapy in the state. We started that years ago and never really got anywhere, but this time, I think it will happen.[97]

Lorinda attributes this awareness largely in part to the inception of the two music therapy degree programs in the state, both at major universities. She believes that having the degree programs elevates the value and credibility of music therapy in the eyes of other professionals and also helps to increase the availability of music therapy jobs in the area. It is a slow process, but Lorinda is beginning to see the seeds that she planted all those years ago start to bear fruit in the form of new music therapy practices springing up all over Kentucky. It is a reward that she did not expect, and she humbly attributes most of the success and growth to being in the right place at the right time.

There is still a lot of work to be done, however. Lorinda emphasizes the importance of music therapists understanding the impact that policies related to healthcare insurance have on continued music therapy practice:

> We don't know what's going to happen... where the ceiling is or if there is a ceiling but... a lot of... what we do is dictated by the policies. I think [music therapy] will always be more prevalent... in the bigger cities... just because small cities and governments just don't have the funding. It will be a long time before it will be widespread statewide. I think there would have to be more changes in

[97] Lorinda Jones, interview.

> policy. Major changes in policy like insurance reimbursement. I think that's the next big step. You know, insurance rules the world.[98]

Advocating for music therapy at the state level is just one more step that Lorinda wants to take to ensure that Kentuckians will continue to receive music therapy services for as long as possible.

[98] Lorinda Jones, interview.

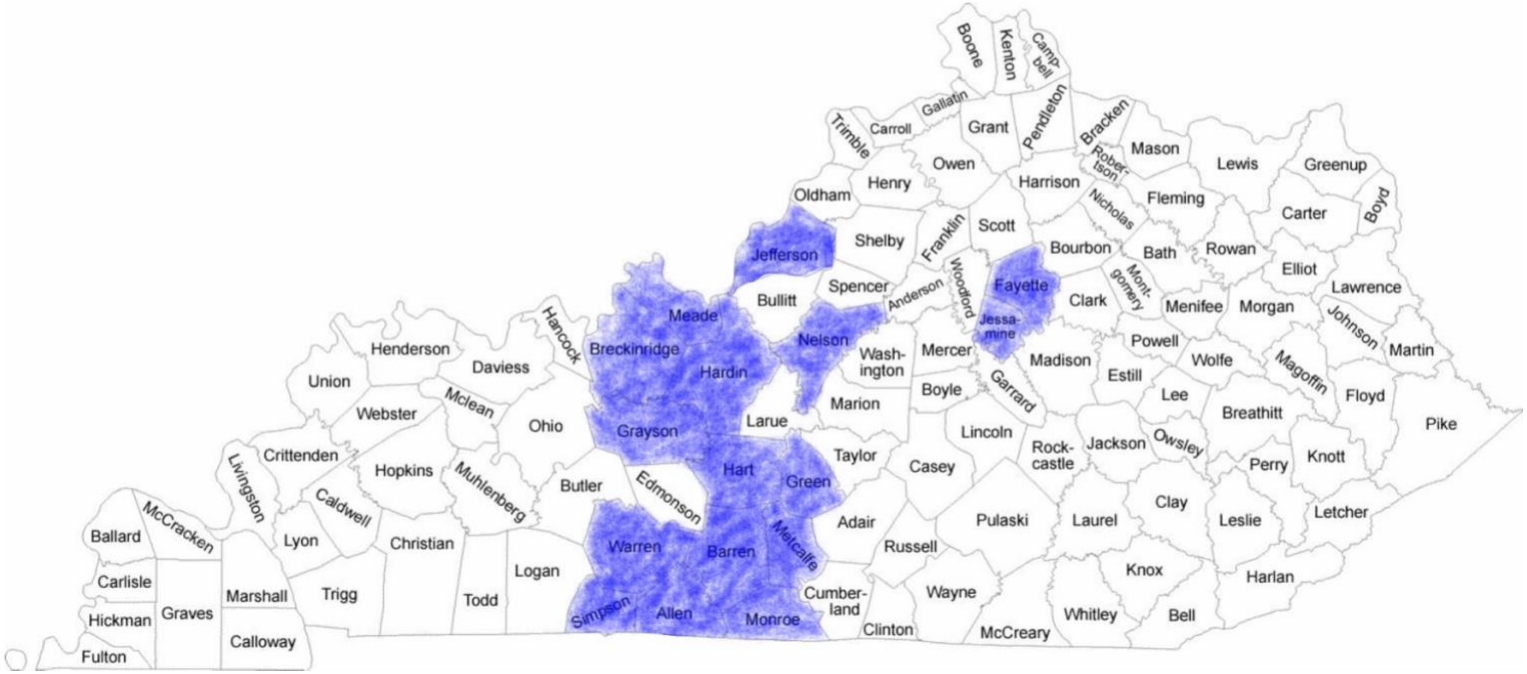

Figure 19 A map of the counties that Lorinda's music therapy practice serves. A total of 16 counties receive services.

CHAPTER 6. CELTIC AND APPALACHIAN INFLUENCES IN MUSIC THERAPY PRACTICE

6.1 First Experiences with Appalachian Music

Lorinda first became interested in Appalachian Mountain music in 1989, when she attended a conference in Atlanta that focused on southern jubilees. The guest presenter for the conference was Kentucky native and Appalachian music aficionado Jean Ritchie. Lorinda recalls listening to Jean talk about the influence of Appalachian folk music in her life, and the impression that this left on her:

> Making that connection between the mountain dulcimer, our folk history, and especially of her attachment, or her growing up in Kentucky, which mirrored a lot of my own growing up in a small town in Kentucky, and the stories that she told... I'll never forget just being so surprised at how people were so interested in how she grew up, and thinking, that's how I grew up. It wasn't so exciting to me. (laughs) Why is it so exciting to people that she had to go out and hoe the corn? But in a way, it validated how I grew up, and made me not ashamed of how I grew up, but rather to embrace how I grew up. And to have that culture and that history as part of who I was. And that I was okay. And it was not just okay, but it was a really good part of history of music and of Kentucky.[99]

During the same conference, Lorinda also attended a dulcimer-making workshop where she created her own cardboard dulcimer. It was through this experience – and learning to appreciate that "part" of herself – that Lorinda began to fall in love with Appalachian music and with the mountain dulcimer specifically. The conference left her excited to share more folk music of Kentucky with her students as a music teacher. She began to realize how important it was for young people to have an awareness of the folk

[99] Lorinda Jones, interview by author, Louisville, KY, November 29, 2018, Louie B. Nunn Oral History Archives, University of Kentucky.

music in their state, especially for children growing up in Kentucky, where music has such a specific and rich history. Lorinda felt a responsibility to pass on that history to future generations.

She began seeking out other workshops and conferences in order to learn more about the mountain dulcimer and about Appalachian music. The following summer, she attended the Kentucky Music Week at Bellarmine College, which hosted folk music presenters and teachers from all over the country. It further solidified her love for the dulcimer and made her realize that what she had initially thought of as a simple folk instrument actually had the potential to do so much more. As someone who had grown up as a strict, classical musician, Lorinda had her own views on what makes one a proficient musician. Suddenly, she found these views challenged:

> I... was able to see that, wow... even though they don't have a degree in music, they're very qualified. And they're very musical. And they're very talented. And this is wonderful to see that, what they have done with their music in this area, even though they haven't gone on to study it in the traditional classical music way, they have studied it. And they are really, really good at it.[100]

Lorinda began taking dulcimer classes and doing whatever else she could to learn more about the dulcimer. It was nearly a decade before the Internet would become a viable resource, but that did not stop her. She used self-help books and listened to cassette recordings and, gradually, her proficiency grew. As she became more knowledgeable about the dulcimer, Lorinda began to have a desire to share that

[100] Lorinda Jones, interview.

knowledge with other people in her community; this led her to start her own community dulcimer ensemble.

Figure 20 Lorinda (far right) stands on stage with Jean Ritchie (standing in front of the microphone).

Figure 21 Lorinda performs on a dulcimer.

6.2 The Heartland Dulcimer Club

Lorinda was no stranger to performing in ensembles. By the time she was learning dulcimer, she had already been performing in a wind ensemble with other musicians in her community for several years, not to mention the countless hours she had spent playing in high school and college bands and orchestras. It was a foreign concept to her, however, to create an ensemble out of amateur musicians. The idea of leading such a group and teaching adults how to play an instrument was a daunting task, but Lorinda could not get the idea out of her head.

It was the mid 90s, and she had just returned to Tennessee Tech to complete her music therapy degree after a two-year break. During that time, Lorinda spent many weekends driving to Knoxville, which hosted its own dulcimer club made up of community members. Lorinda tried to attend as many of their meetings as she could, and slowly she began to learn about creating a dulcimer community ensemble: "I went to the Knoxville club and saw how they put together a group and how it worked and functioned. I started understanding, oh, this is how this kind of works in the community. I... met a lot of great people there and they... were my tutor in how to get other community members to come together with this instrument."[101]

Lorinda had already begun teaching dulcimer classes at the local community college in Elizabethtown, so she proposed setting up a dulcimer ensemble with the people in the class. It was a rather unusual proposal; the instrument was not a very popular one at the time, and there were very few other dulcimer ensembles across the country. The students in her class, however, agreed to give it a try. In total, six members founded the

[101] Lorinda Jones, interview.

dulcimer club, which they named the Heartland Dulcimer Club, in the late 1990s. Now, over 20 years later, they consistently have twenty-five to thirty members, with numbers sometimes climbing to fifty or more.

The Heartland Dulcimer Club hosts a festival every year to educate the community on the history of the dulcimer. They bring in professional dulcimer players from all over the country to perform and give workshops. The festival, which has been going on for nearly as long as the club itself, continues to grow in popularity. In 2018, their 24th year, they had 175 people attend the workshops and almost four hundred people attend the festival. They also achieved their biggest goal for the year, which was to do a live recording of the festival's concert for Kentucky Educational Television.

One member of the club, Debby Couch, attributes the club's continued success to Lorinda's patience and enthusiasm:

> In my experience with her, that really amazes me, is I have seen her work with groups of adults with all levels of musical ability in the same session, in the same room, doing the same music, and everyone feels worth in that ensemble. And anywhere from people who have college degrees in music down to someone who's just barely learning how to read music and yet she finds a place for them in that group and makes them feel worthwhile.[102]

Lorinda's sister Ernie has also had opportunities to play with the dulcimer ensemble, and she uses similar words when describing Lorinda's teaching style:

[102] Debby Couch, interview by author, Bardstown, KY, September 12, 2018.

> I've seen her work with people who don't have a natural inclination, but she has worked so well with them that they've kind of pushed through that and they're still able to play with a group, or still able to do it for themselves, which is kind of amazing. I think that the patiently connecting people... I see that when I go up and am a part of their dulcimer club for anything. How she's networked these people who have come in wanting to be part of a group, wanting to be accepted. I mean, it's still the belonging-ness, the need to be loved, the need to be accepted for where you are. I can see that carries across, you know, to every part of it.[103]

The club has been so successful, in fact, that Lorinda started a second ensemble about fifteen years ago for individuals who wanted to learn to play the harp. She had been teaching several students individually for a while, and she felt that the ensemble would give them a space to play and to be together. The harp ensemble, while not nearly as active performance-wise as the dulcimer ensemble, has done several performances in the community, including one for the Red Cross. In 2018, the group had twelve members total, mostly retired musicians who were seeking out a hobby and a place where they could connect with other musicians.

For Debby Couch, the harp ensemble is a place where she feels supported and challenged: "The joy that it gives me today being involved in that group and the experiences we've had and what I've learned even more about music and history and culture, it would've never happened. I never would've sought out a harp teacher, but the fact that Lorinda was my friend and she got involved in those things made me do it."

Alan, Debby's husband, echoes her statements:

> When Debby left teaching – and she was a fabulous flute player – I think there was a big hole there. It doesn't get filled very easily. As far as what I've seen that

[103] Ernie Simms, interview.

> [the harp ensemble] has done for her, it's really given her an opportunity to be involved and satisfied where we live. I think it's given her an outlet... that's really been a gift, because it's filled a big, empty space for her and that's been very, very good for her.[104]

Lorinda has similar feelings about the two ensembles, although she attributes the success not to her own doing, but to the dedication and enthusiasm of the ensemble members. She views it as a way that she's given back to her community, who have supported her in her music therapy journey for so many years. It offers many older, retired adults in the community a place of support and an avenue for socialization which they otherwise may not have. For Lorinda, this intrinsic reward is enough to motivate her to keep leading the group, year after year.

Figure 22 Lorinda (far left, bottom row) and the Heartland Dulcimer Club, 2018.

[104] Alan Couch, interview by author, Bardstown, KY, September 12, 2018.

Figure 23 Lorinda directs the Heartland Harp Ensemble.

Figure 24 Lorinda (center) stands with the Heartland Harp Ensemble, 2018.

Figure 25 The Heartland Dulcimer Club performs at the Heartland Dulcimer Club Festival, 2018.

6.3 Professional Ensembles

Aside from performing with her community ensembles, Lorinda has also performed with a number of professional ensembles over the years. While she values the community ensembles for the way they challenge her as a leader, the professional ensembles are more personal: "It's my musical pursuit... a way of continuing to improve myself as a musician and an outlet for my own musical growth and challenges."[105] The dulcimer and harp ensembles are Lorinda's contribution to her community and a service that she views as a way to give back; the professional ensembles are done purely for the enjoyment and for the challenge it provides her as a musician.

There are three main groups that Lorinda has been a part of over the years. The first was a band called "Just by Chance", so named because the group happened to meet

[105] Lorinda Jones, interview.

by chance at a coffee house in downtown Elizabethtown. Lorinda had developed an interest in Celtic music – a curiosity that stemmed from her love of the dulcimer and harp. She had already been performing at the coffee house when the owner reached out to her to tell her about a trio that had also performed there and played similar music.

Lorinda immediately respected the members of the trio and was delighted in the fact that other people were also interested in pursuing traditional Celtic tunes. Each band member brought something different to the group. Lorinda recalls:

> We had one person there that... had good skills as far as how to manage as... a small band. And then we had another guy that had experience as a classical violinist and cellist. I had more experiences as an arranger and had more experience around... folk music. But they all brought really great music skills to the table.[106]

The group played together for several years and broke up amicably when their lives started to move in different directions. It was not long, however, before Lorinda began formulating the idea for a new group, this time with one of the employees of her music therapy practice, Greta Gillmeister. Greta, a flute player, had recently become interested in learning to play the Irish whistle. It was perfect timing. Lorinda was going to teach at a camp in Maine and learned that there was a teacher there who was an internationally known Irish whistle player. Lorinda invited Greta to accompany her and she agreed. Greta took a class during the camp on how to play the whistle and quickly became hooked on Celtic music. Lorinda, who was missing performing consistently with a group, saw an opportunity: "I was like, hey, I'm not really playing with anybody right

[106] Lorinda Jones, interview.

now, so do you want to do some things together? Because this is what I really like, too. And so, we decided... our focus, since we were both music therapists, we wanted to... do something that would emphasize the music therapy connection with the Celtic music."[107]

It was through the forming of this new group, which they named "The Chattering Magpies", that the relaxation DVD, *Celtic Passages,* was born. It is an audio CD and DVD that uses Celtic music – provided by Lorinda and Greta – to encourage relaxation. A friend of Lorinda's and an avid videographer, Dan Boone, provided relaxing videos of nature scenes for the DVD portion of the project. Part of the proceeds made from the endeavor were donated to cancer research. It is a project that Lorinda is proud of, not only musically, but for the way it can help people: "We found out it was actually very good, too, in assisted living. People that couldn't get out anymore to go into nature, they could watch it. So that was, yeah, that was a good project."[108]

After the completion of the CD in 2011, Lorinda and Greta began to move in different directions. Greta moved out of Elizabethtown and Lorinda once again began searching for a group with which to play. She connected with two other women in Kentucky who played Irish music; Cathy, who plays the bagpipes, and Jannelle, who plays the fiddle. Together, the three formed na[109] Skylark, the group Lorinda plays with currently. Lorinda loves the group and the challenge it provides for her:

> I've always wanted a female group. And they're both really good... they have challenged me more than any group I've been with, because they had a lot more

[107] Lorinda Jones, interview.

[108] Ibid.

[109] Gaelic for "the"

> Irish background. I mean, they had a lot more background in the Celtic music than anybody else. Most of the people I'd played with up to this point, we were all learning it together. But they both already had a lot of experience. ...But they also respect what I bring, and they enjoy playing with the harp and the dulcimer. It's something totally new to them.[110]

It is not the only new challenge that Lorinda brings to the group; she is also the only member out of the trio who has regularly done stage performances. Cathy and Jannelle, familiar with the bar scene of an Irish pub, have enjoyed switching focus and having the opportunity to perform in front of a listening, sober audience. The "classical setting"[111] as Lorinda calls it, lends itself well to more formal arrangements of Irish music, and it creates a challenging musical environment that excites all three women.

Lorinda's fellow trio member, Jannelle, values Lorinda's contributions to the group:

> She is the driving force behind getting most of our gigs and she is great at... asking people, you know, if we can play for them. I'm very shy and I think she is too, actually, but she's learned how to work through it and now she can just talk to whoever and she'll call and just make the plans and make those contacts so, I mean she's really... she makes it very easy to be in a band with her.[112]

While Lorinda speaks more humbly about her role in the trio, she values her place and continues to enjoy the ways it challenges her, musically and professionally:

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[110] Lorinda Jones, interview.

[111] Ibid.

[112] Jannelle Canerday, interview by author, October 26, 2018.

It's been really exciting. ...There have been times when I'm thinking oh my gosh, they're just going to take off and leave me, and they're not even going to want – but they're like, "No, no, no... you're grounding us in this approach." And... I bring... a lot of connections to people across the whole state that they don't have musically. So, you know, I feel like I can still – I'm contributing. And I know I'm being challenged. I have to really work to keep up with what they want to do... It's good. It's like, okay, I can still learn.[113]

Figure 26 Lorinda (far left) stands with her Irish trio, na Skylark.

[113] Lorinda Jones, interview.

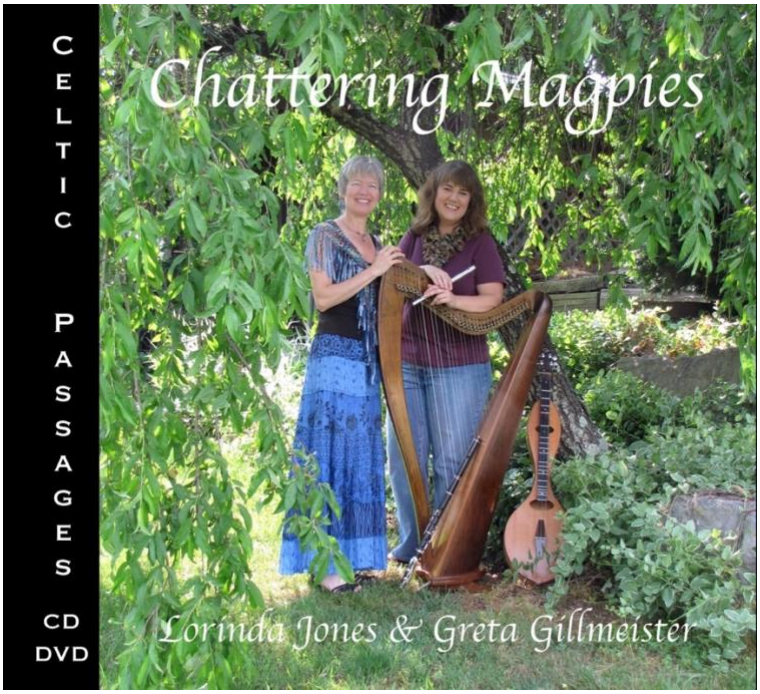

Figure 27 The Celtic Passages relaxation CD. Lorinda (left) and Greta (right) called their group the Chattering Magpies.

6.4 Performance and Therapy: Influencing Each Other

While she views herself primarily as a music therapist, Lorinda also highly values the work she does as a performer, both with her amateur community groups and her professional trio. Both are two halves of the same coin, in many respects, and Lorinda often finds similarities between performing and running a music therapy session. There are "tools in your toolbox," Lorinda says, "That you'll bring to both settings. I don't know how you would avoid that... and I think it's a good thing."[114] For example, Lorinda emphasizes the importance of being comfortable with the instrument, no matter what the

[114] Lorinda Jones, interview.

setting: “The more comfortable you are playing in front of people... [the more] you can focus on who you’re working with.”[115]

This applies to both clients in a therapy setting and an audience in a performance setting. For a music therapy session, it’s about making the music client-centered and being comfortable enough to look up from the instrument and enjoy what is happening with the client. For performances, it is similar, Lorinda says:

> The important thing I’ve learned about in music therapy is that anytime we’re sharing our music, we’re, you know, for me, it’s all about connecting with an audience. And whether it’s in a formal setting or an informal setting... you know, what does this audience want? Are they learned music people? Are they going to want very sophisticated music? Or are they going to want simple music? Are they going to want singing? Are they going to just want just listening? ...Being attune to who your audience is... when I do performances... I look at that as an opportunity. I’m not doing therapy, but I’m sharing, I’m educating, and I’m connecting with them, rather than simply playing a perfect performance.[116]

It is very different from the way she learned to play when she was in school, Lorinda recalls. Being in orchestra or band is a totally different experience and requires playing every note right, because every other musician in the group depends on it. It is what she enjoys about playing in small groups; the ability to connect with an audience and to know that, while each performance may not be perfect, it will be genuine.

[115] Lorinda Jones, interview.

[116] Ibid.

6.5 Appalachian Folk Music: Moving Forward

Lorinda's interest in the folk music of Appalachia began nearly as early as her career. However, in the general population, Lorinda has only recently begun to notice a rise in the popularity of folk music of Appalachia. She attributes this to an increased awareness through websites like YouTube; gone are the days of these tunes being passed down word-of-mouth style from one generation to the next. Now, anyone interested in learning how to play the mountain dulcimer can simply ask Google.

Lorinda has also noticed a shift in the way the general public views folk music:

> When I first told people I would play folk music, or the dulcimer, it was, like, "What?" I think there was a definite [negative] perception about what the music was. And now, one thing that has helped is that our instruments are more and more sophisticated. [It has] upped the level of playing and... there are more and more people that do a lot of blending of genres. There are people doing jazz dulcimer. In Louisville, we have... [people] doing Appalachian and Latin music... and so, just more and more of that... the sophistication overall.[117]

Lorinda has also been pleased to see the increasing number of children becoming interested in folk music and the related instruments like dulcimer, banjo, and mandolin. To her, it marks a new level of acceptance and appreciation for the genre. No longer are folk tunes merely the music of generations gone by; now, they are being passed down amongst the younger generations with the help of new technologies like YouTube and Spotify. For Lorinda, it is a surprise: "I almost thought with the advancement of technology you would see less folk music. But really, I think there's been more. And

[117] Lorinda Jones, interview.

maybe it's because people want to get away from their computer on the weekends and play music."[118]

Regardless of the motivation, the growth in popularity is clear. When Lorinda first began to play dulcimer in the late 1980s, she knew of only two dulcimer clubs in Kentucky. Now, there are over twenty. When she first began teaching dulcimer classes at her local community college, there were only two or three dulcimer festivals every year. These days, Lorinda says, "If I wanted to go to a dulcimer festival every weekend of the year, I think I could find one."[119]

Even while enjoying this increased awareness, Lorinda says, it is important that the history of this music always be kept in sight. What originated as "back porch playing"[120] has evolved into a more sophisticated genre that often boasts elements of classical music and blends of other genres. At the end of the day, however, Lorinda believes that this new style of folk music does not take away from the old:

> There are always going to be people that want to learn for their own sake, but they have no desire to get up in front of people and play. And there are always going to be people that are going to be over-achievers and want to really push it to a limit. But the more that we can have people out there on stage playing, I just think it exposes it to more people. And then those people have that option of whether they want to take it to that level or not. I think [the back porch playing] is still out there. I mean, I have neighbors and friends that play on their back porch, but they don't want to join a group. They don't want to play in front of people. That's what they want to do it for.[121]

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[118] Lorinda Jones, interview.

[119] Ibid.

[120] Ibid.

[121] Ibid.

Lorinda believes that, as musicians, the music therapists of Kentucky have a responsibility to keep that history alive through their music therapy practice. Not only does it provide a connection for clients who are natives to Kentucky, but it also opens up the conversation to learning about Kentucky's musical heritage. Especially for younger clients, Lorinda says, it is an opportunity to "introduce an instrument and show them the possibilities."[122] These possibilities keep Lorinda coming back to the music, picking up her dulcimer and playing again and again, always eager to learn more.

[122] Lorinda Jones, interview.

CHAPTER 7. MUSIC THERAPY APPROACH AND PHILOSOPHY

7.1 The Evolution of a Music Therapy Approach

For any music therapist, each session is begun with a certain psychological approach in mind; these approaches include cognitive behavioral, humanistic, and psychodynamic, among others. Lorinda's music therapy approach has evolved over the course of her career and continues to evolve depending on the type of client with whom she is working. While she uses a cognitive behavioral approach in the school setting in order to stay within the boundaries of a child's IEP (Individualized Education Plan), when she is working in a medical setting or with an older adult, she often uses a more humanistic approach and borrows many ideas from the Nordoff-Robbins[123] style.

In each case, however, regardless of approach, Lorinda maintains a philosophy that is based in love and honesty:

> For me, it's creating that special space that shows acceptance and love... I want to be very honest and totally up front with who I am... To be as genuine as I am, this is who I am. And I am giving you who I am exactly, and I am okay with you giving me who you are exactly. And, you know, we don't have to pretend anything else exists out there. And during this time of music, this special space of making or sharing music, or hearing music... that's all it's about. We've created this special space through music where we're just totally accepting each other.[124]

It is through this total acceptance that Lorinda develops a strong, lasting rapport with each of her clients. She maintains that, while knowing and understanding your

[123] See definitions, pg. 5

[124] Lorinda Jones, interview.

approach is important, the ultimate goal is to have a relationship with the client that is built out of honesty and mutual trust. Without that trust, no approach is going to be as effective.

Several of Lorinda's friends and relatives speak highly of her ability to connect with clients on a deeper level. Jenny Branson recalls observing Lorinda as her internship supervisor and marveling at the genuine relationships she developed with her clients and their families:

> It was nice to see her demonstrate that it's okay to be [just a country girl] in your session. Because a lot of the clients that we meet are those people that we grew up with but sometimes we're trained to be this professional with this boundary and that doesn't work well in certain demographics. [She gave me] permission to just be with that person in the way I know they need me to be rather than a certain philosophical approach or theoretical approach.[125]

Barbara Wheeler, a music therapist and friend of Lorinda's, also mentions something similar, noting that it is a unique quality Lorinda possesses: "The way she combines all these different types of people... she's like a country girl, and then she's very sophisticated in working with all these different school districts." This ability to connect with anyone and everyone is one thing that makes her such a wonderful therapist, Barbara says.

Lavinia Waits also admires Lorinda's abilities to have honest conversations with people and remembers many times when she was able to reassure parents just through having genuine, open, honest conversations with them about their children:

[125] Jenny Branson, interview.

> I admire her kindness and empathy with the parents and the kids. Because a lot of times, she and I might have been the first ones to actually talk with a parent about their child being different, being possibly on the spectrum, and how devastating that is and she was always so positive with the parent and about how, "They're just going to learn in a different way and, you know, music is going to help them get there. The therapy that I do, you will see a difference." She was always so kind. So helpful with us, with the parents, with the kids. And she knows her stuff.[126]

Lorinda's sister, Ernie, recalls that Lorinda began developing that genuine love and empathy for her clients as early as the days of her music therapy internship:

> I remember just her talking about how much she learned from the people [at the mental hospital where she did her internship]. Not being threatened but just so thankful that she was able to enter their world and see the sanity that was in them. I remember her talking about that some, of just, you know, realizing that in some ways their sanity was greater than people on the quote "outside world."[127]

For Lorinda, this love and desire for genuine connection with others is not just a music therapy philosophy, but a way of life, cultivated by the people who have inspired and molded her.

[126] Lavinia Waits, interview.

[127] Ernie Simms, interview.

7.2 Inspirations

When Lorinda thinks about individuals who inspire her, she includes names like Gandhi and Susan B. Anthony – both individuals who were faced with seemingly insurmountable adversity and displayed incredible strength and fortitude; people who, Lorinda says, "just don't lose faith. So, you know... I think I love... people that are survivors, people that are peace bringers. How do they do that?"[128] There is something familiar in the people she names; both were trailblazers who worked hard to make the world a better place despite difficult circumstances, just like herself.

Lorinda's most important inspirations, however, are her parents. Just as her story began with the influence of her mom and dad, so it remains to this day. Her parents impacted her through the way they lived their lives, from their kindness to others to their unwavering dedication to work. Lorinda shares memories of her father:

> Also, his approach to life... he tried to make every minute of his life count. I saw in him so many aspects... that I admired, not only in his business as a machine shop owner, but also his side business as a minister and how he treated people. The way he treated people, I guess, is the thing that carried over both in his business, in his community, in his church, you know, with everyone. ...He wasn't a big talker. He was very stoic about a lot of things. But... he knew the right joke to say with someone to get them laughing immediately. He remembered little aspects about their life that he connected with immediately. And people loved him, because they knew he was going to connect with them right away. There was going to be a connection there. But then at the same time, he could easily talk to someone that was the president of a college, and he could talk to someone that never graduated from high school, or maybe never went to high school at all. And he treated them exactly the same. And there were times when I would be worried or nervous about something, and he would give me that little phrase of, "Remember, everybody puts their pants on the same way. There is no one that

[128] Lorinda Jones, interview.

should be treated any differently because of who they are, where they are, what they own, where they live. We are all the same."[129]

It is neither irony nor coincidence, then, that the words Lorinda uses to describe her father are so similar to the words other people have used to describe her. From her colleagues in the school setting, to bandmates, to friends and family members, comments about Lorinda's personality and way of interacting with others echoes back to the principles her father instilled in her so long ago:

> She's just very patient and she's got the gift of making other people feel like they're valuable. And that's probably the best thing she does besides talent and all that stuff, she just, she can make you feel very comfortable.[130]

> I think what's so special about her is her sensitivity and just how kind she is... and non-judging. She is very nurturing. She likes helping people; she's not afraid to kind of get up close to people, you know, with whatever they're going through. Especially working with kids with autism, you know, it really puts you up very close to their family, to hear what their family situations are... there's a lot of intimacy in that, but I think she's not afraid of that.[131]

> I remember one time when my husband was very ill, and I came to harp class that day and she had baked a cake. And she said, "I just felt like you needed this." ...She's just very sensitive to other's needs and she fills a gap when there is a need.[132]

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[129] Ibid.

[130] Alan Couch, interview.

[131] Ernie Simms, interview.

[132] Debby Couch, interview.

> She is deceptively funny, actually, because she's pretty cool on the surface, but she's actually really funny. And as a person, just that, you know, she's got a lot to say! [laughs] You might not think so, because she comes across as a little quiet, you know, before you get to know her. But once you get to know her, she's full of stories and ideas and everything.[133]

It is a common theme that threads itself throughout the fabric of Lorinda's life. Wherever she goes, no matter whom she interacts with, she tries to make each individual feel special and worthy of her time and attention. It seems simple, and maybe it is. For Lorinda, however, it has been the thing that continues to matter most, whether she is working, performing, or just going about her day. Lorinda's mother is, perhaps, the one who puts it best when speaking of her daughter: "Well, now, she's very loving... She's not bad to find faults with people. She takes them as they are. And I think that's a good something."[134]

[133] Jannelle Canerday, interview.

[134] Lorine Froedge, interview by author, January 17, 2019.

Figure 28 Lorinda's father plays harmonica next to his "beloved piano."[135]

Figure 29 Lorinda and her father play together.

[135] Lorinda Jones, personal email to author, January 17, 2019.

CHAPTER 8. CODA

8.1 The Remainder of Lorinda's Career

While Lorinda has spent much of her time with this oral historian looking back on the past, it is also necessary that she look forward to the future. She celebrated her 60th birthday in November of 2018, and with that milestone is beginning to think about retirement. It has caused her to start thinking about the future of her music therapy practice, and where she wants it to go when she moves forward into retirement. Lorinda has decided to start transitioning from being the sole owner of Music Therapy Services of Central Kentucky. Her associate, Paula Roberts, will eventually be taking over the business, and is slowly taking over financial and administrative responsibilities, with a plan to be completely transitioned in five years.

Lorinda says she feels, "Comfortable right now. How things are doing with that. You know, that was my thing... I don't want to just throw away everything I've worked for. But I was ready for a break."[136]

For now, Lorinda is continuing to pick up contracts with several assisted living communities in the area, as well as continue her role as music therapist on-staff as part of the Arts and Healing program in Louisville, Kentucky. Lorinda is also the proud author of several music therapy books[137], and she hopes to continue publishing more in the future.

Just because she is looking towards retirement, however, does not mean Lorinda plans on slowing down. She has joined the Kentucky state music therapy task force, a

[136] Lorinda Jones, interview.

[137] lorindajones.com

group of music therapists from Kentucky who volunteer to advocate for music therapy recognition at the state level in collaboration with representatives from AMTA and CBMT. Through this work, Lorinda hopes that one day music therapy in Kentucky will be recognized as a service reimbursable through insurance, which would allow families without the financial means to pay for music therapy out of pocket to still receive services.

8.2 The Future of Music Therapy

It is not just her own future that Lorinda thinks about. While she is pleased to have seen music therapy grow in the state of Kentucky so much over the past 25 years, she knows there is still much work left to be done:

> It's just so great to see how far music therapy awareness and recognition has come since I've first started. But... I think we're right on that edge of, now, people have the awareness. Now it's putting their money where their awareness is. And will we continue to get that support financially... with what people know that music can do. It's a pretty important time right now, as decisions are being made about healthcare. We've just got to... keep our name up front and our profession out there... so that as decisions are being made, we're not forgotten.[138]

It is something that concerns Lorinda, because she has seen both ends of the spectrum. When she started her music therapy practice, much of her time was spent educating people on what music therapy was. These days, she dedicates herself to a slightly different purpose with hopes of the same outcome: that those who are educated

[138] Lorinda Jones, interview.

about music therapy will advocate for music therapy, and that this will perpetuate growth in the field throughout the state. It is important that music therapists not slide into complacency, because it could all come crashing down with the slightest change in law: "The whole healthcare situation right now is such a worry. It's... just kind of hanging on by a thread. So, I think part of it is just... hoping that the momentum that's going right now continues. I just keep hoping that... our educators and everyone that's in the field continues to work and not take for granted that any of this is going to last as it is."[139]

It all comes down to compromise, Lorinda says. She urges music therapists to remember this:

> You have invested into a professional field. You should always expect to be treated as a professional and respected as a professional. ...And sometimes there are going to be situations where you're not going to be. And you have to make those decisions... how much do I compromise, as to keeping a job, or keeping my respect and level of professionalism. Sometimes it's going to be really hard. That's one of the things I've learned with some of my interns, is that they were really expecting to go right out and get such-and-such per hour pay, or this kind of work schedule... you have to be willing to compromise somewhere along the line. What's most important to you? Is it the hours? Is it the pay? Is it the treatment? Is it the clientele? And you have to be able to make some compromises. But I hope that you'll never make a compromise that affects the other music therapists in any way that lowers the standard.[140]

Lorinda, the ultimate compromiser, knows all about the sacrifices one must often make to do this job. It is the reason she strives to maintain open, honest relationships with everyone around her, because she knows that this – more so than any amount of money

[139] Lorinda Jones, interview.

[140] Ibid.

or benefits package – is the ultimate reward. “There are times when I have accepted lower pay... than I should be getting,” She says. “But I am very well-treated, and I’m respected. And I love the clientele. You have to decide what your standards are, and what you’re willing to compromise. And if you’re not willing to compromise... you might be in the wrong profession.”[141]

It is something that has never been in question for Lorinda. Despite difficulties, setbacks, and hundreds of “compromises,”[142] Lorinda knows without a doubt that music therapy is what she was meant to do. During this time of transition in her life, she is uncertain what the future holds. Ultimately, however, it does not matter what she will be doing five years from now, or ten, or twenty. Her legacy will continue to live on in the dozens of music therapists who practice because she taught them, and the hundreds of clients who receive music therapy services because she made it possible.

[141] Lorinda Jones, interview.

[142] Ibid.

CHAPTER 9. CONCLUSION

> "That's how teachers influence the profession. She not only worked with the kids that she worked with... but she worked with others who then worked with others. I think if one counted up the number of music therapists that Lorinda has influenced, it would probably go into the thirties or forties, perhaps. And a lot of those have been in Kentucky. So, I just don't think that music therapy would look the way that it does in Kentucky without Lorinda."
>
> – Barbara Wheeler

9.1 A Pioneer in Music Therapy

While this author could spend several hundred pages waxing poetic on the ways that Lorinda Jones has been a pioneer in the field of music therapy, it is perhaps better suited to the nature of this narrative that the people who know her best continue to tell the story. Lorinda has impacted the field in significant ways, and there are several ways in particular that stand out.

One of the ways Lorinda has left a lasting impact on music therapy in Kentucky is through her work with countless music therapy students. Jenny Branson notes, "She's trained a lot of students. A lot of practicum and a lot of intern students. She's hired a lot of students. She's created a lot of jobs for people."[143] Emily Caudill, one of Lorinda's former interns, echoes Jenny's statements: "I think that her influence stretches so far beyond, you know, Elizabethtown, Rineyville, I mean, she has mentored and supervised

[143] Jenny Branson, interview.

so many students who have gone on to do big things in the profession."[144] Emily also remembers Lorinda's compassion as an intern director, and the influence that it had on her as a music therapist today:

> I had to take a break [during my internship] due to some health issues, and I really think that other people would have been like, "You know what? This isn't going to work out." But no, she was like, "You know, whenever you're ready you have a place to come back," and I just respect her so much for that, immensely. She gave me a second chance. I don't know how many people would have taken the time to hear my story and realize, you know, I really wanted this. But she knew how much I wanted it and she was willing to give me that second chance and give me the opportunity to prove myself. I just feel so much gratitude that she was willing to take a second chance on me. I think her mentorship has just been totally invaluable.[145]

Others value the impact Lorinda has had on the profession at the state level. Michael Clark views Lorinda as an integral part of music therapy in Kentucky:

> She is kind of the foundation of music therapy in Kentucky. She's just been... quietly building it and educating people about it and doing her thing and so she's made a big impact but, you know, not a splash. It's just... a consistent... keeping going and doing it and that, I think, is the best way to describe that, what she's done. I mean, really important, especially given, you know the state [at the time] that she was there. That was a real sort of beginning phase of music therapy in Kentucky. It wasn't near as built up as it is now.[146]

[144] Emily Caudill, interview by author, January 16, 2019.

[145] Ibid.

[146] Michael Clark, interview by author, December 7, 2018.

Barbara Wheeler echoes this:

> Her impact in Kentucky is enormous. Without what she's done, I don't think music therapy in Kentucky would look the way it does. I think at one point she probably had a dozen music therapists working for her. Just the fact that that many people were working at that many schools over quite a large area of the state, that made a difference. And then she's trained so many students, both as practicum students and then again as interns. Those students have gone on to do really important things.[147]

Emily Caudill, who was a student of Lorinda's and has gone on to have a music therapy practice of her own, speaks about the impact Lorinda has had in Kentucky, as well as the impact she had on Emily as a student:

> She's really been a pioneer in the field of music therapy in the state of Kentucky and beyond. For as long as I can remember, she's been a resource and a person to go to with questions about starting a business or supervision or day-to-day practicing. I think she's just a wealth of knowledge and she's really well-respected around these parts. You know, it's not just that she's making waves at the State house where... legislation is being made and she really wants to see music therapy recognized as an allied health profession but also, just, impacting the next generation of music therapists just by being the teacher who taught those who are now students.[148]

Jenny Branson recalls the early days of the music therapy Kentucky state organization:

> [In the Kentucky state organization, she was] leading and showing us how to do business and how to be professional. I feel like she made a point of – "This is how we're going to do it, this is how we will behave, this is the image we will send out into the world, and this is how we will be accountable." She demonstrated that to us, that this is a way you can be. Be in music therapy and be productive and

[147] Barbara Wheeler, interview by author, October 2, 2018.

[148] Emily Caudill, interview.

supportive of one another because it's hard enough. You know... really paving the way for an easier way.[149]

Paving the road for future music therapists wasn't always easy. Barbara Wheeler recalls Lorinda speaking about the struggles of growing a private practice during a presentation at a conference one year: "She talked about it being like growing a garden, and you plant seeds, and you water them, and some of them grow well and some of them don't."[150] It is perhaps the biggest and most important way Lorinda has impacted the profession; beyond the enormous task of developing music therapy contracts where there were none, Lorinda somehow managed to achieve something even greater. Through teaching and advocating, she planted seeds, watered them, and waited. It wasn't a path of grandeur, but it was deliberate, and it was one that worked. "I was always amazed," says Allison Kerr. "To me, she is quite quiet and introverted. Yet, she still... just blossomed throughout Kentucky."[151]

9.2 A Proficient Musician

It is not only as a music therapist that Lorinda has made a lasting impact on the state of Kentucky. As a proficient performer, Lorinda continues to develop her technique on dulcimer and harp, constantly challenging herself to become a better musician. Others who have had the opportunity to play with her notice her dedication and marvel at her ability. Michael Clark observed Lorinda's music ability during her years as a music

[149] Jenny Branson, interview.
[150] Barbara Wheeler, interview.
[151] Allison Kerr, interview by author, October 4, 2018.

therapy student at Tennessee Tech: "Her knowledge and her skill and everything, that's the thing that impresses me most. Her musical skills are so deep."[152]

Larry Conger, a member of the dulcimer community in Kentucky, marvels at Lorinda's ability to switch between genres: "...the variety of music that she embraces and that she plays. She's not pigeon-holed into 'I'm just going to play Celtic music,' or, 'I'm just going to play pop, or country,' or whatever. She understands and knows how to mix it up."[153]

Lavinia Waits echoes these statements, and also recalls how Lorinda's deep connection with the instruments benefitted the children in her music therapy practice: "She can play just about anything she touches, you'd think she was professional at all of them. But how she can single out with a child what instrument that child is going to love. I see that when I sit in on therapy sessions... I mean within the first session, [she] would know what instrument that child was going to relate to."[154]

Jannelle Canerday, Lorinda's bandmate in her current professional trio, highlights a specific skill that Lorinda has:

> One of my favorite things about her music life in general is how good she is with the modes. She really gets – she has a great sense of those early church modes and it lets her just add all these colors. It brings out all of these things in these kind of simple sounding tunes, but because she's able to put this structure underneath that

[152] Michael Clark, interview.

[153] Larry Conger, interview by author, September 13, 2018.

[154] Lavinia Waits, interview.

> kind of highlights some of the weirdness of the scales, I think that's like a specific talent she has.[155]

Allison Kerr, a fellow music therapist, has always been impressed by the genuine nature of Lorinda's performances:

> She just had a really great way of talking with people, and I remember thinking, "Wow... she's been performing, that can be hard, you're concentrating, it's a different energy," and she's just – she's the same essence of person. That's really rare to see, because I had come from a music business [background] where people are... not even near real or what their persona is. So, it was interesting to see [Lorinda] as this... cohesive person. [She's] performing, but she's still the same person.[156]

Debby Couch, Lorinda's good friend and a fellow musician, sums up her feelings in just a few words, and perhaps echoes the thoughts of many others who have had the opportunity to play with Lorinda: "I always felt like I was stepping up to a higher level when I was involved with her in a musical way."[157]

9.3 A Remarkable Human Being

Lorinda Jones can be called a lot of things: music therapist, folk musician, teacher, performer, friend, colleague, bandmate, sister, daughter. However, for each one of these titles, a common theme remains; Lorinda is a person worth knowing, for her

[155] Jannelle Canerday, interview.

[156] Allison Kerr, interview.

[157] Debby Couch, interview.

dedicated professionalism, her quiet compassion, her unexpected humor, and everything in between. When she started her music therapy practice in Central Kentucky, she did not have any plans for leaving some sort of great legacy; she simply saw a need and was filling the gap, as she had been taught by her parents to do. Along the way, she touched the lives of hundreds of people, and the effect that she had continues to ripple outward to this day.

"She's just one of these people that's just full of life, full of energy," says Larry Conger. "She's always the one to step in... people enjoy being around her. She's a take-charge person. You want her on your team because you're going to be better off for it."[158]

Jenny Branson echoes this:

> If you get to know her outside of therapy, just as who she is, she's really tightly wound. And she really can't just hang. There's almost an energy, she's almost humming, vibrating beside you. It's not bad. But it's just interesting. When she's at the bedside or when she's in the classroom with her clients, you don't get the sense that she's ready to move on to the next thing, but if you're doing something that's not work... she's ready to get back to the work.[159]

It is this energy that keeps Lorinda moving forward, unafraid of what the future holds, knowing that, no matter what happens, she is no longer forging ahead alone. Finally, after years of advocacy and education, she can take a step back and let the next generation of music therapists in Kentucky step forward to carry on her legacy.

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[158] Larry Conger, interview.

[159] Jenny Branson, interview.

Figure 30 Lorinda, 2018.

APPENDIX 1

University of Kentucky | Office of Research Integrity
IRB, RDRC

Initial Review

Approval Ends:	IRB Number:
7/11/2019	44307

TO: Emma Powers
Music Therapy
PI phone #: [redacted]

PI email: epo233@uky.edu

FROM: Chairperson/Vice Chairperson
Non Medical Institutional Review Board (IRB)
SUBJECT: Approval of Protocol
DATE: 7/17/2018

On 7/12/2018, the Non Medical Institutional Review Board approved your protocol entitled:

A Historical Thesis on the Life and Career of Lorinda Jones, MT-BC

Approval is effective from 7/12/2018 until 7/11/2019 and extends to any consent/assent form, cover letter, and/or phone script. If applicable, the IRB approved consent/assent document(s) to be used when enrolling subjects can be found in the "All Attachments" menu item of your E-IRB application. [Note, subjects can only be enrolled using consent/assent forms which have a valid "IRB Approval" stamp unless special waiver has been obtained from the IRB.] Prior to the end of this period, you will be sent a Continuation Review Report Form which must be completed and submitted to the Office of Research Integrity so that the protocol can be reviewed and approved for the next period.

In implementing the research activities, you are responsible for complying with IRB decisions, conditions and requirements. The research procedures should be implemented as approved in the IRB protocol. It is the principal investigator's responsibility to ensure any changes planned for the research are submitted for review and approval by the IRB prior to implementation. Protocol changes made without prior IRB approval to eliminate apparent hazards to the subject(s) should be reported in writing immediately to the IRB. Furthermore, discontinuing a study or completion of a study is considered a change in the protocol's status and therefore the IRB should be promptly notified in writing.

For information describing investigator responsibilities after obtaining IRB approval, download and read the document "PI Guidance to Responsibilities, Qualifications, Records and Documentation of Human Subjects Research" available in the online Office of Research Integrity's IRB Survival Handbook. Additional information regarding IRB review, federal regulations, and institutional policies may be found through ORI's web site. If you have questions, need additional information, or would like a paper copy of the above mentioned document, contact the Office of Research Integrity at 859-257-9428.

Section 1 Page 1 of 1

IRB Approval
7/12/2018
IRB # 44307
ID # 42210

Consent to Participate in a Research Study

KEY INFORMATION FOR THE ORAL HISTORY OF THE LIFE AND CAREER OF LORINDA JONES, MT-BC

You are being invited to take part in a research study about the life and career of Lorinda Jones, MT-BC.

WHAT IS THE PURPOSE, PROCEDURES, AND DURATION OF THIS STUDY?

You are one of the longest practicing board-certified music therapists in the state of Kentucky. We will interview you to gain your perspective on the field of music therapy in Kentucky, and to learn about how you incorporate Appalachian music into your work with clients. Each interview will be aurally recorded and each recording will be transcribed.

By doing this study, we hope to learn how you began your career in music therapy and how you have seen the field change over the course of your career. Your participation in this study will last approximately 10 hours over the course of five separate days, two hours per day.

WHAT ARE REASONS YOU MIGHT CHOOSE TO VOLUNTEER FOR THIS STUDY?

You may experience satisfaction or a sense of accomplishment knowing you have contributed to research that may possibility benefit others in the future. You may experience joy over reminiscing on past experiences. For a complete description of benefits, refer to the Detailed Consent/Appendix.

WHAT ARE REASONS YOU MIGHT CHOOSE NOT TO VOLUNTEER FOR THIS STUDY?

Each interview will be aurally recorded and transcribed and the information contained within the interviews will be used to complete a thesis project in requirement for a master's degree. Information you share may therefore be published and available for public educational use; this may include potential identifiers. For a complete description of risks, refer to the Detailed Consent/Appendix.

DO YOU HAVE TO TAKE PART IN THE STUDY?

If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer.

WHAT IF YOU HAVE QUESTIONS, SUGGESTIONS OR CONCERNS?

The person in charge of this study is Emma Powers, MT-BC of the University of Kentucky, Department of Music Therapy. Emma is a graduate student, and her faculty advisor is Dr. Olivia Yinger, PhD, MT-BC of the University of Kentucky, Department of Music Therapy. If you have questions, suggestions, or concerns regarding this study or you want to withdraw from the study her contact information is: Emma Powers, 502-403-6020

If you have any questions, suggestions or concerns about your rights as a volunteer in this research, contact staff in the University of Kentucky (UK) Office of Research Integrity (ORI) between the business hours of 8am and 5pm EST, Monday-Friday at 859-257-9428 or toll free at 1-866-400-9428.

DETAILED CONSENT:

ARE THERE REASONS WHY YOU WOULD NOT QUALIFY FOR THIS STUDY?

No

WHERE IS THE STUDY GOING TO TAKE PLACE AND HOW LONG WILL IT LAST?

The research procedures will be conducted at the Louis B. Nunn Center at the University of Kentucky. You will need to come five times during the study. Each visit will take about two hours. The total amount of time you will be asked to volunteer for this study is 10 hours.

WHAT WILL YOU BE ASKED TO DO?

- Each interview will be at least one hour and no more than two hours. The interview will consist of questions relating to your career and perspectives on the field of music therapy. Topics covered may include: perceptions of the field of music therapy, personal experiences with colleagues or clients, memories of your career, and your hopes for the future of the field of music therapy.
- After the first interview, you will be asked to contact other potential participants who you believe would be good candidates to speak to an element of your personal or professional life. You will not answer any questions about the study. You will provide the primary researcher's contact information and will direct any questions potential participants have to the primary researcher.
    - There are no experimental procedures involved in this study
    - Five one-on-one interview will be performed by the researcher with the participant for the study

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

There are no perceivable risks beyond those of normal everyday activities.

WILL YOU BENEFIT FROM TAKING PART IN THIS STUDY?

We do not know if you will get any benefit from taking part in this study. However, you may experience joy over reminiscing on past experiences.

WHAT WILL IT COST YOU TO PARTICIPATE?

You may have to pay for the cost of getting to the study site and a parking fee.

WHO WILL SEE THE INFORMATION THAT YOU GIVE?

Each interview will be recorded and transcribed and the information contained within the interviews will be used to complete a thesis project in requirement for a master's degree. Information you share may therefore be published and available for public educational use; this may include potential identifiers.

Information contained in the interview will not be of a personal nature. Each question will pertain solely to your life and career and you may choose not to answer a question at any time. If you share information you retroactively wish to keep private, that information will not be included in the interview transcription and will be deleted from the recording.

Your interviews will be donated to the Louis B. Nunn Center and will be available for public educational use. Each interview will not be published and stored in the Louis B. Nunn Center until after the completion and publication of the master's thesis. Until the time of completion of the master's thesis, all information will be kept on the primary researcher's personal computer which is password protected.

WILL YOU RECEIVE ANY REWARDS FOR TAKING PART IN THIS STUDY?

You will receive reimbursement for your time and travel in the amount of $500.00

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FUTURE USE OF YOUR INFORMATION:

Your information collected for this study will be stored in the Louis B. Nunn Center archives and will therefore be perpetually maintained for public educational use. Information included in the primary researcher's thesis may be used for future scholarly publications.

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ID # 42210

INFORMED CONSENT SIGNATURE PAGE

You are a participant or are authorized to act on behalf of the participant. This consent includes the following:

- **Key Information Page**
- **Detailed Consent**

You will receive a copy of this consent form after it has been signed.

_____ _____

Signature of research subject *or, if applicable,* **Date**
**research subject's legal representative*

_____

Printed name of research subject *and, if applicable,*

_____

**Printed name of research subject's legal representative*

**If applicable, please explain Representative's relationship to subject and include a description of representative's authority to act on behalf of subject:*

_____

_____

_____ _____

Printed name of [authorized] person obtaining informed consent Date

_____

Signature of Principal Investigator or Sub/Co-Investigator

IRB Approval
7/12/2018
IRB # 44307
ID # 36984

Consent to Participate in a Research Study

KEY INFORMATION FOR THE ORAL HISTORY OF THE LIFE AND CAREER OF LORINDA JONES, MT-BC

You are being invited to take part in a research study about the life and career of Lorinda Jones, MT-BC.

WHAT IS THE PURPOSE, PROCEDURES, AND DURATION OF THIS STUDY?

Lorinda Jones, MT-BC is one of the longest practicing board-certified music therapists in the state of Kentucky. We will interview friends, family and colleagues of Lorinda Jones who agree to participate. We will interview each participant and ask questions pertaining to their relationship with Lorinda Jones. Each interview will be aurally recorded and each recording will be transcribed.

By doing this study, we hope to learn how Lorinda began her career in music therapy and how she has seen the field change over the course of her career. Your participation in this study will last 2 hours.

WHAT ARE REASONS YOU MIGHT CHOOSE TO VOLUNTEER FOR THIS STUDY?

Participants may experience satisfaction or a sense of accomplishment knowing they have contributed to research that may possibility benefit others in the future. Some participants may experience joy over reminiscing on past experiences and interactions with Lorinda. For a complete description of benefits, refer to the Detailed Consent/Appendix.

WHAT ARE REASONS YOU MIGHT CHOOSE NOT TO VOLUNTEER FOR THIS STUDY?

Each interview will be recorded and transcribed and the information contained within the interviews will be used to complete a thesis project in requirement for a master's degree. Information you share may therefore be published and available for public educational use; this may include potential identifiers. For a complete description of risks, refer to the Detailed Consent/Appendix.

DO YOU HAVE TO TAKE PART IN THE STUDY?

If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights you would normally have if you choose not to volunteer.

WHAT IF YOU HAVE QUESTIONS, SUGGESTIONS OR CONCERNS?

The person in charge of this study is Emma Powers, MT-BC of the University of Kentucky, Department of Music Therapy. Emma is a graduate student, and her faculty advisor is Dr. Olivia Yinger, PhD, MT-BC of the University of Kentucky, Department of Music Therapy. If you have questions, suggestions, or concerns regarding this study or you want to withdraw from the study her contact information is: Emma Powers, 502-403-6020

If you have any questions, suggestions or concerns about your rights as a volunteer in this research, contact staff in the University of Kentucky (UK) Office of Research Integrity (ORI) between the business hours of 8am and 5pm EST, Monday-Friday at 859-257-9428 or toll free at 1-866-400-9428.

Page **1** of **4**

DETAILED CONSENT:

ARE THERE REASONS WHY YOU WOULD NOT QUALIFY FOR THIS STUDY?

You could be excluded from participating in this study if you are under 18 years of age and/or have not had interactions with Lorinda Jones, MT-BC and cannot speak to an element of her personal or professional life.

WHERE IS THE STUDY GOING TO TAKE PLACE AND HOW LONG WILL IT LAST?

The research procedures will be conducted at a place of your convenience such as your home, work, or another public space. You will need to come one time during the study. That visit will take about two hours. The total amount of time you will be asked to volunteer for this study is two hours.

WHAT WILL YOU BE ASKED TO DO?

- The interview will be at least one hour and no more than two hours. The interview will consist of questions relating to your relationship with Lorinda Jones. Topics covered may include: perceptions of Lorinda, personal experiences interacting with Lorinda, perceptions of Lorinda's career, the impact Lorinda has had on you personally, and perceptions of the impact Lorinda has had on the field of music therapy.
    - There are no experimental procedures involved in this study
    - A single one-on-one interview will be performed by the researcher with the participant for the study

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

There are no perceivable risks beyond those of normal everyday activities.

WILL YOU BENEFIT FROM TAKING PART IN THIS STUDY?

We do not know if you will get any benefit from taking part in this study. However, some participants may experience joy over reminiscing on past experiences and interactions with the subject of the oral history.

WHAT WILL IT COST YOU TO PARTICIPATE?

You may have to pay for the cost of getting to the study site and a parking fee.

WHO WILL SEE THE INFORMATION THAT YOU GIVE?

Each interview will be recorded and transcribed and the information contained within the interviews will be used to complete a thesis project in requirement for a master's degree. Information you share may therefore be published and available for public educational use; this may include potential identifiers.

Information contained in the interview will not be of a personal nature. Each question will pertain solely to interactions you have had with Lorinda Jones and you may choose not to answer a question at any time. If you share information you retroactively wish to keep private, that information will not be included in the interview transcription and will be deleted from the recording.

You will also have the option to donate your interview recording to the Louis B. Nunn Center at the University of Kentucky. If you choose to do so, your interview will be stored in the oral history archives and will be available for public educational use. Interviews donated to the Louis B. Nunn Center will not be published and stored in the Louis B. Nunn Center until after the completion and publication of the master's thesis. Until the time of completion of the master's thesis, all information will be kept on the primary researcher's personal computer which is password protected.

WILL YOU RECEIVE ANY REWARDS FOR TAKING PART IN THIS STUDY?

You will not receive any rewards or payment for taking part in the study.

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FUTURE USE OF YOUR INFORMATION:

Your information collected for this study may be stored in the Louis B. Nunn Center archives and would therefore be perpetually maintained for public educational use. Information included in the primary researcher's thesis may be used for future scholarly publications.

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ID # 36984

INFORMED CONSENT SIGNATURE PAGE

You are a participant or are authorized to act on behalf of the participant. This consent includes the following:

- **Key Information Page**
- **Detailed Consent**

You will receive a copy of this consent form after it has been signed.

_____ _____

Signature of research subject *or, if applicable,* **Date**
**research subject's legal representative*

_____

Printed name of research subject *and, if applicable,*

_____

**Printed name of research subject's legal representative*

**If applicable, please explain Representative's relationship to subject and include a description of representative's authority to act on behalf of subject:*

_____

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_____ _____

Printed name of [authorized] person obtaining informed consent Date

_____

Signature of Principal Investigator or Sub/Co-Investigator

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VITA

Emma Powers

EDUCATION

Bachelor of Music Therapy, University of Louisville, 2017

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Music Therapist, Fayette County Public Schools

Spring 2018 – Current

Music Therapist, University of Kentucky Healthcare

Spring 2015 – Current

Music Worship Leader, Rabbouni Catholic Community

Fall 2017 – Spring 2018

Teaching Assistant, Music Therapy, University of Kentucky

SCHOLASTIC HONORS

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Order of Omega, Fall 2014 – Spring 2016

PUBLICATIONS

Music-Based Play Interventions for Young Children Who Have Experienced Trauma, *Imagine Magazine*, Fall 2018